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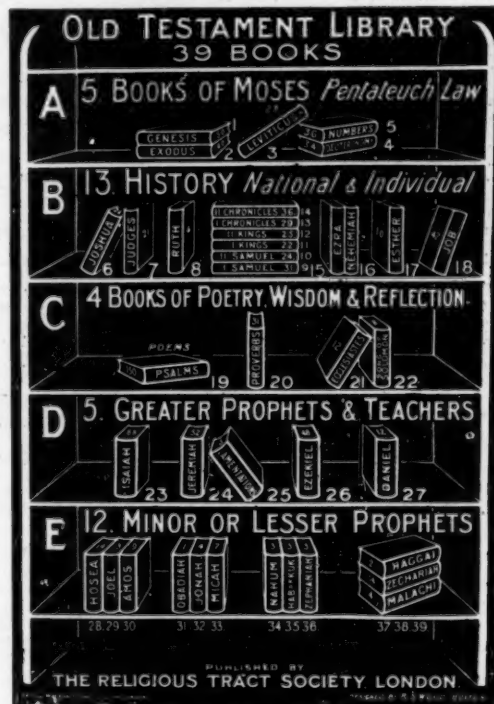
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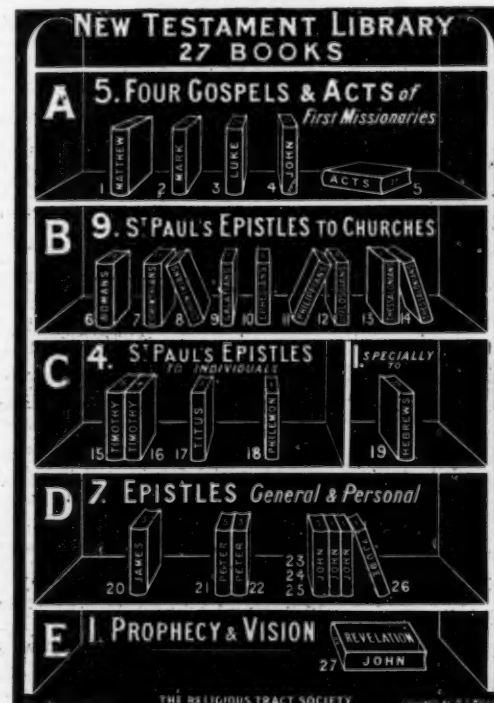
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# The Academy and Literature

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## Notes

**P**ERHAPS only naturally, Christmas is primarily a children's festival and it is the children who exercise a preferential right to Christmas presents. In this week's issue we notice a large number of Christmas books, mostly intended for children. The majority of them are illustrated, and, as is evident by the specimens which we reproduce, the pictures are on a higher level than usual. On the other hand, it is to be hoped that serious literature will not be lost to sight amid the piles of lighter works and that booksellers and publishers will have "a merry Christmas" all round.

I WONDER what prospect there is of the late George Gissing being adequately commemorated by his biographer? The compelling interest of the man is attested by the controversial battle that has already begun to rage over his psychology. Gissing was indeed one of the few men whose career stands out as a piece of genuine living tragedy. In his case, as in that of many other well-known men who presented actual examples of novels-in-life, the conventional mode of biography strikes me as singularly inefficient. Apart from the fact that in many biographies the protagonist is often lost sight of in the crowd of minor and supernumerary characters who cumber the stage, the chief interest in the subject of the book lies, as in this case, not so much in what he had done as in what he was. Some writers hold that the only vehicle capable of conveying this efficiently is the biographical novel: that what the reader really desires is not the mere external outline of a great man's life, but such a view of the inner workings of his soul as can only be given by the free licence of a novel. A competent biographer of this description would insert whole passages of dialogues and psychological analysis, true, if not to the actually ascertained historical facts, at any rate to the more vital truth of the man's nature. The Tragic Comedians of Mr. Meredith and The Conqueror of Mrs. Atherton are, it is said, far more living representations of Lassalle and Hamilton than any of the more orthodox biographies. Among the other great men whose lives would lend themselves to similar treatment are Swift, Disraeli, Heine, Balzac and Stendhal.

LORD ROSEBERY has struck a similar note to that of Mr. Alfred Austin when, in opening a public library at West Calder, Midlothian, on Friday, November 25, he referred to the need of an ideal index necessitated by the "solid shower of solid modern books which gradually covered up the forms of the great writers of old. He thought that in literature they needed one who should

act the part of the muezzin on the tower of the mosque, summoning faithful Mahomedans to prayers—one who should raise his voice and recall the names of good books and good authors which stood in danger of being for-



AT THE LOOM

Illustration from "Pierre" (Dent)

gotten." I think, however, that in this case, as in many others, the *laudator temporis acti* is slightly unreasonable. Other things being equal, it is only fitting that a good modern book should make a stronger appeal to a modern audience than a good classic. While I should be the last to dispute the merits of Scott, about whose popularity Lord Rosebery is despondent, the fact remains

that his "sweetness is too long drawn out" for so hurried an age as our own, and that his mediæval old-time romanticism falls on ears attuned to quicker and more powerful melodies. Of course the simplicity of our classic authors is in many cases appreciated, but less, I think, owing to their own intrinsic merits than to the relief and contrast which they present to the modern complexity. On the same psychological principle which leads playgoers satiated with the highly-spiced French dishes of our modern playwrights to refresh occasionally their jaded palates with good English fare many readers will turn with pleasure and profit from the intricacy of Mr. James or Mr. Meredith to the simplicity of Scott or Miss Austen.

AN important and welcome addition to "The Temple Classics" will be the "Bhagavad-gītā," or Lord's Song, done anew into English, with introduction and notes, by Dr. L. D. Barnett, shortly to be published by Mr. Dent. I am particularly glad to welcome this book, as, apart from its very considerable literary interest, it has always been one of the great Bibles of the East, and has exercised a great and comprehensive influence on the spiritual and intellectual life of Asia. A long-felt want, in fact, is thus supplied by Dr. Barnett, as, with the exception of the version in the "Sacred Books of the East," which, on account of its lack of notes, is almost unintelligible to the lay reader, there are no English translations (by professional Orientalists) which adequately represent the results of the latest researches on the poem.

THE new volume of "Book-prices Current" shows that the auction season of 1903-4 was curious, improving considerably at one end of the scale but falling away on the other. There has been a pronounced depreciation in the current values of the ordinary type of books which must of necessity form the main staple of those which come beneath the hammer. On the other hand, rare first editions and manuscripts tend to become rarer and still more rare, and in a short time, if the present rate of increase is maintained, will only be purchasable by millionaires. Why should first editions be so keenly sought after? Why is a first or even a second or third edition so infinitely preferable to all ordinary editions, the majority of which are probably superior both in print and binding? I admit, of course, the perfectly legitimate sentimental association that is attached to an original autograph manuscript, but I fail to see in the collection of early editions any other idea than that of rarity for rarity's sake. It is, I presume, on the same principle that strawberries possess for gourmets during January the most piquant flavour of the year that book-connoisseurs are still found who avidly devour all the first editions placed on the market.

A PROPOS of my remarks some time ago on the old-fashioned, not to say obsolete, nature of many features in an Oxford education, I am pleased to see that at Cambridge efforts are at any rate being made to infuse a more modern and practical spirit into the University. I quote the following from the inaugural lecture delivered on Wednesday, the 23rd, by Dr. Waldstein, Slade Professor of Fine Art:

"There was one practical or technical aspect to which he would like to draw their attention, namely the establishment of a school of architecture. He was one of those who maintained that the purpose of a University was above all theoretic and scientific in contradistinction to the practical and the technical. Yet he felt that the

past had shown that the University would not lose its essential spirit by the introduction of some practical subjects, while such professional subjects would undoubtedly gain by their admission into the University. So the greater American Universities had all established schools of architecture from which all the country at large were the gainers."

Oxford has always exhibited a tendency to sneer at the dry and practical spirit of "the other place" in contradiction to her own brilliant theorism, but unless she is careful a practical and renovated Cambridge will in turn be in a position to sneer at the effete and metaphysical spirit of her rival on the Isis.

"THE MONTHLY REVIEW" recently contained an article by Mr. T. O. Russell on the revival of Gaelic. While sympathising with the revival of an interest in Gaelic literature I consider any attempted resuscitation of a practically dead language both pointless and impracticable. A few may possibly find it a picturesque and edifying amusement to speak in so romantic a tongue, but the bulk of the people could find it nothing but harmful to revert to a language that would probably put them more and more out of touch with English and European life and sentiment.

A WELL-KNOWN publisher said the other day that reviews were becoming increasingly important factors in the success of books, being read by the public to a far greater extent than five years ago. That the fate of a novel lies "on the knees" of the critics is, I think, a sound dictum, but with certain modifications. Few novels, of course, are proof against a furious "slating"; many owe their success to inspired reviews. Yet even an adverse critique, if sufficiently trenchant, can cut both ways and will at any rate by exciting the interest of the reader constitute a useful advertisement. Only it must be downright; anything decisive, however unfavourable, is more effective than the negativity of faint blame or lukewarm praise.

DR. DAVID MURRAY, whose "Museums, their History and their Uses" is announced by Messrs. MacLehose, is one of the busiest lawyers in Glasgow, where he is a member of one of the leading legal firms. Yet he has found time to take an active part in the administration of Glasgow University ever since his student days forty years ago, and has also been forward in the affairs of various societies devoted to archaeological research. Moreover, he is regarded as an authority on matters bibliographical. The forthcoming book, which is in three volumes, has occupied much of his time for years past—indeed, some parts of the work have been in print for years—and is in itself an evidence of unusual indefatigability. While the main purpose of the book is sufficiently indicated in its title, the subsidiary lists of catalogues and publications relating to museums in Europe and America should be of great service to all interested in a class of institutions of high educative value.

THE proposal that the Government should take over the site of Edinburgh Royal High School for the purpose of erecting thereon a National Picture Gallery, in complement of the scheme of the Home Secretary's Committee of last year, is meeting with some opposition. The school is managed by the Edinburgh School Board, and a committee of that body had before it the other day a deputation from the Royal High School Club,



consisting of former pupils and masters, who urged the duty of the Board to conserve the great traditions of the school by refusing to treat for its transfer. But besides this sentimental plea the deputation urged the very practical difficulty of finding an equally suitable site for the erection of a new building for the purposes of the school if the present one were removed from the side of the Calton Hill.

CURIOUSLY enough, in a city which seems to be almost composed of vantage points, this question of sites is one of the greatest difficulties attending the increase of the number of public buildings in the Scottish metropolis. The commanding sites have all been already appropriated. Even the Corporation of the city spent years in the search for a site for a public hall for which a generous citizen had given a large sum of money. The opposition of the High School Club is therefore embarrassing to the authorities, especially as it was to a certain degree sympathised with by the School Board, who, however, agreed to a non-committal conference with the Secretary for Scotland on the question. Not improbably in the result national needs will be allowed to override the altogether praiseworthy sentiment that cherishes the history and traditions of the Royal High School of Edinburgh, the school of Scott and Jeffrey and almost all the men who made Edinburgh famous in the annals of literature. After all, these traditions will still be the possession of the school, even if it be transferred to some site more remote from the centre of the city.

THE structural alterations and the decoration of the theatre in which the players of the Irish National Theatre Society are to act henceforth in Dublin are now nearly completed, and it is probable that the building, which is to be known as the Abbey Theatre, will be opened before the end of the year. The first programmes will contain a verse play by Mr. W. B. Yeats, which has not yet been seen on the stage, a new play by Lady Gregory, and a revival of a play by Mr. J. M. Synge and of another short prose play by Mr. W. B. Yeats.

A NEW number of "Samhain," the occasional dramatic review, edited by Mr. W. B. Yeats, will be brought out before long. It will contain detailed critical notes by the editor, a short play—"The Rising of the Moon"—by Lady Gregory, Mr. J. M. Synge's "In the Shadow of the Glen," which was played recently in Dublin and London, but has not yet been printed, and a third play, probably in Irish. This number will contain considerably more matter than those published hitherto.

MR. MARTIN HARVEY, who has just made his first appearance in "Hamlet" in the Theatre Royal of Dublin, is much pleased with the cordiality of the welcome given him. Speaking the other day at the Dublin Corinthian Club, at a luncheon given in honour of him and Mr. Edward Terry, he said: "I cannot help saying that the spectacle which your Theatre Royal is presenting to you night after night is one of which any city—even the greatest—may well be proud. Here are people flocking by the thousand, from the rich to the very poorest, to witness the greatest tragedy ever conceived by the mind of man, not blenching even when the witching hour of midnight strikes, and this at a time when one hears on all sides of the indifference of the public to any theatrical entertainment but that of the mere-

tricious and the trivial." It is interesting to find this praise given to the audiences of a city where a few actors and authors are endeavouring to establish a national drama.

A VOLUME of lyrics by Seumas O'Sullivan will shortly be published in Dublin by Messrs. Whaley and Co. It will contain, with other work, a certain number of poems that have already appeared in several Dublin papers, and in "New Voices," the selection of verses by the



### PRINCE ALMAS BRINGS GAME TO THE KING LION

Illustration from "The Brown Fairy Book" (Longmans)

younger Irish writers, which was published not long ago, and is now in a third edition.

WE are requested to state that a recent announcement in the Press, giving the impression that Miss Marie Corelli is the author of a book of "interviews with celebrities" bearing the title "With Pen and Camera," is quite incorrect. Miss Corelli has never written any such book.

"EAGER HEART," a Christmas mystery-play, will be produced at Lincoln's Inn Hall on Wednesday next, December 7, in the afternoon at 3 and in the evening at 8.15. The music for the chorales, the Pastoral Symphony and "Gloria in Excelsis," from Bach's Christmas oratorio will be given under the direction of Mrs. Julian Marshall. Tickets can be obtained from Miss Alice Buckton, 43A Acacia Road, St. John's Wood, London, N.W.; Mrs. Ernest Waggett, 45 Upper Brook Street, W.; and Montague Fordham & Co., 9 Maddox Street, Regent Street, W.

THE Italian Symphony of Mendelssohn, a prelude by Claude Debussy and a new "Poem" by Joseph Holbrooke, were in the programme of last Saturday's Symphony Concert; but what are these to that imperial concerto of Beethoven, played by such a master as Signor Busoni, with the Queen's Hall orchestra under Mr. Wood? Mr. Holbrooke's poem fell, for our part, on ears filled with the present memory of that glorious last movement which surely earned for this immortal work its title of the "Emperor." Who that heard it on Saturday can wonder that, though he lived for eighteen years after its creation, the master never again dared to compose in this form? The razor, which almost hid Signor Busoni's identity—his naked face oddly contrasting with the familiar photograph in the programme—has not shorn him of his strength: nothing more majestic and virile than his rendering of the Finale can be conceived, whilst the Adagio was played with the delicacy and sympathy in which perhaps only M. Pugno and M. de Pachmann can rival the Italian pianist. The orchestral share in the performance was worthy of the conductor. But when again are we to hear Ysaye and Busoni play the Kreutzer Sonata?

I OMITTED to mention that the interesting lecture by Mr. Egerton Castle on "Atmosphere in Romance," referred to in last week's issue, was delivered to the Southport Literary and Philosophical Society, one of the most prominent and energetic of the provincial literary associations. In days when everybody, from Mr. Austin to Lord Rosebery, is lamenting the decadence of the public taste in literature, the example of so energetic a society cannot but prove encouraging and, in addition, helps to give the lie to the unfounded but yet prevalent superstition that the provinces constitute a literary Bœotia.

## Bibliographical

THE handsome new volumes in which General James Grant Wilson has compiled a very full, if somewhat ill-digested, record of "Thackeray in the United States" contains nearly two hundred pages of "A Bibliography of William Makepeace Thackeray in the United States," prepared by Mr. Frederick S. Dickson. "In this Bibliography, confined to America alone, will be found 217 book references and 1,462 citations to [sic] periodicals." It would be well if we could have as thorough a bibliography of Thackeray in British editions and British references, for, though there have been several admirable attempts at bibliographies, we certainly have nothing on so thorough a scale as this of Mr. Dickson's. It was in 1881 that the late R. H. Shepherd published his first "Bibliography of Thackeray," and this he enlarged and issued as an appendix to "Sultan Stork and Other Papers" (1887); another bibliography, by Mr. J. P. Anderson, was added to the "Life of W. M. Thackeray" by Herman Merivale and Frank T. Marzials (1891); and yet another, by Mr. Lewis Melville, was given in his "Life of Thackeray" (1899). Mr. Melville has also said that he has recently completed another bibliography, and, in reviewing General Wilson's new work, that Mr. Frederick S. Dickson is preparing a full one, which suggests that we may yet have something approaching finality on the subject.

Lord Rosebery's speech last week on books and the reading of books contained much sound sense, both in regard to the limitations of the power to be gained

from book-knowledge and in regard to the older writers who are more or less obscured by the lava stream of new publications. When Lord Rosebery suggested that a literary Muezzin would be useful—one who should cry out to the whole world the importance of some notable authors—he did not seem to recognise that we have already many such busily engaged year in year out in the production of a large number of series of reprints. What are the projectors and editors of Temple Classics, Bohn's Libraries, World Classics, Unit Libraries, Universal Libraries and suchlike ventures but Muezzins, ever crying out to whoso will pause and listen the virtues of books many of which might easily be obscured if it were not for the zeal of the faithful?

The promise of a book on "William Bodham Donne and his Friends" will no doubt awaken fresh interest in a man who will be familiar to all readers of Edward FitzGerald's letters. Donne, who died in 1633, had been for about a quarter of a century Examiner of Plays, and for a few years before taking that office had been Librarian of the London Library. His appointment to the librarianship was noted by Carlyle thus: "Donne, a friend of Spedding, Milnes, &c., a scholar of distinction, capital 'man of business' (they say) and small Norfolk squire who—even the Justices of the Peace love him—appears to be, if *testimony* can be credited, little short of an 'admirable Crichton,' fit to be the envy of surrounding Libraries." For Donne Edward FitzGerald had a strong affection; in 1853 he wrote of "dear Donne: who shares with Spedding my oldest and deepest love." It is, by the way, curious that we should have had no volume devoted to James Spedding and his friends. Spedding died in 1881, and his papers should have been rich in literary interest, seeing that he was a close friend of FitzGerald, Tennyson, Thackeray, Carlyle and other of the giants of his day. Donne was an active contributor to various periodicals for many years. His most notable books were "Old Roads and New Roads" (1852); "Essays upon the Drama"—reprinted from the reviews—(1858, second edition 1862); and his edition of "Letters of George III. to Lord North" (1867).

As no bibliographical particulars are given in the volumes of the fine edition of Mr. Swinburne's collected poems now nearing completion, it may be interesting to some readers to point out that the last portion of the fifth volume, which has just been published, consists of "The Heptalogia, or the Seven Against Sense, a Cap with Seven Bells," and that this delicious excursion into the realms of parody, which was originally published in 1880, now appears for the first time among the poet's acknowledged work.

WALTER JERROLD.

FAMOUS SAYINGS AND THEIR AUTHORS. By Edward Latham. (Sonnenschein, 7s. 6d.) This is a valuable addition to Messrs. Sonnenschein's dictionaries of quotations. With regard to authenticity, Mr. Latham steers a safe and middle course. Thinking, quite rightly, that many well-known quotations are so true in spirit if not in the letter to the person to whom they are currently ascribed that it would be unfair to disregard them, Mr. Latham contents himself with such ascription. A feature of the book is the number of deathbed speeches, which possess undisputed extrinsic, if not intrinsic, interest. Another salient point is the occurrence on practically every other page of the name of Benjamin Disraeli—irrefutable testimony to his right to rank as the greatest English phrase-maker of the last century. The volume is cosmopolitan in its scope, including not only English and American, but French, German, Greek, Italian, and Latin quotations.



## Reviews

## The Stuarts

**MEMOIRS OF THE MARTYR KING.** Being a Detailed Record of the last two years of the Reign of his most Sacred Majesty King Charles the First (1646-1648-9.) By Allan Fea. (Lane. £5 5s. net.)

THE tragedy of King Charles appeals as strongly to the imagination to-day as it did two hundred and fifty-five years ago, and even now as we read this touching narrative the anguish of the "stern necessity" presses once more on the heart. The murder of a sovereign by a band of assassins we have witnessed more than once in our own day and it shocks and disgusts the civilised mind; yet the spectacle does not touch the depth of horror that is experienced by every man of feeling as he watches the net being drawn more and more closely around a doomed monarch by foes who are not the less merciless and irresistible for being his subjects, until, in spite of the devotion of followers which few kings had enjoyed in fuller measure, the blow of the regicide falls at last, in the name of the law. No generous mind can withstand the appeal, whether reason justify or not, and yet few will read without impatience. Mr. Allan Fea's frequent and insistent expressions of pity and indignation, for "the King's murder," "the poor King," "the martyred monarch" and the like, challenge rather too obviously and too often the reader's responsive sympathy.

Within the last few years more than one sumptuous volume has been devoted to King Charles Stuart, and yet this is probably the most valuable, for with infinite care Mr. Fea has collated the various accounts of the King's execution and of the events immediately leading up to it, and has presented a picture as complete as we are ever likely to have. The more serious part of the book consists of the narratives of the various actors in the scene covered by the last two years of Charles' life: namely, Dr. Hudson's story (from Peck's "Desiderata Curiosa"); Herbert's Memoirs, which Mr. Fea gives for the first time in its original form; and the narratives of Huntingdon, Berkeley, Ashburnham, Firebrace and Cooke, together with Colonel Whalley's account of the King's escape from Hampton Court and Colonel Hammond's letter on the attempted escape from Carisbrooke Castle. The first chapters, however, are occupied with a very full and useful diary of the King's movements, day by day, over the whole period, and a scarcely less exhaustive account of the "personal relics of the last days of King Charles the Martyr." Mr. Fea deals with these numerous objects with such thoroughness that many persons who, at the Stuart Exhibition and on other occasions, have gazed at many of them with healthy scepticism will find that their doubts have in most cases been ill-founded. The King's watches, rings, walking-sticks, books, jewels and articles of clothing are severally traced and described—not so fully, perhaps, as in Mr. John Skelton's and Mr. St. John Hope's superb "Royal House of Stuart," which was published by Macmillan in

1890; still, some of Mr. William Gibb's faithful drawings of them, made for that volume, reappear in Mr. Fea's pages. But of what is perhaps the most interesting, as it is the grimmest of all the King Charles relics, the author makes no mention. Mr. W. P. Frith, R.A., still tells the story how he was once accosted by an official at Windsor Castle and asked if he would like to see "a fragment of King Charles the First's own body," and thereupon produced it from the locket hanging from his chain. His father had assisted at the opening of



Illustration (reproduced from the coloured plate) from "The Pilgrim's Progress" (Jack)

the coffin of the King, in St. George's Chapel, on April 1, 1813—a proceeding which had caused much scandal at the time, and was the subject of two of George Cruikshank's most scathing caricatures—when the poor King's severed head was actually removed and handed round. The head was in a perfectly good state of preservation, but was brittle at the edge of the neck; and after it was replaced and the coffin-lid screwed down, one or two small portions, one with hair still adhering, were found upon the floor. One of these Mr. Frith saw and handled, with awed interest in the dreadful relic.

In the course of his able and scholarly annotations Mr. Allan Fea touches upon many points on which the ordinary reader would like further information. For example, he refers to "Wragge's 'Vindication of King Charles I.," which, by the way, is not the full title. Thomas Wragge's book was published in 1693; but in that year was also issued the second edition of "A Vindication of King Charles; or, a Loyal Subject's Duty," which claimed to be a reply to "a scandalous libel, entitled 'The King's Cabinet Opened.'" This book, originally printed in 1648, is by Edward Symmons, Chaplain to the King, who, it is believed, carried the MS. of "Eikon Basilike" to the printer. It should have been made clear whether or not Wragge's book was a new edition of Symmons', of forty-five years before, and whether Lowndes is right in making it 1693 instead of 1697.

From which window of the Banqueting Hall of Whitehall did the King emerge on to the scaffold? The matter has been discussed over and over again, and latterly the view has been fully accepted—as held also by Mr. Fea—that it was not from the west, but from a small north opening that the King stepped through. This, indeed, is fully admitted by the United Service Institution, who have removed the plate so long affixed to the falsely traditional window. Mr. Fea accepts the contemporary print he reproduces, representing the scene of the execution, as "in all respects the most accurate." And yet in this "accurate" print we are shown a high block instead of the low block which must be lain down to—the kind of block which the long discussion in "The Times" some ten years ago finally established as that employed on this terrible occasion. The fact is, "contemporary prints," especially of popular events, are rarely to be trusted. "Special artists" were unknown in those days, and fancy pictures of this class were the rule up to quite recent times. The topographer was more to be relied upon, but the delineator of "events" in plates intended for the populace was about as conscientious as the designers of the long "Lord Mayor's Show" sheets sold in the streets nowadays—with the same designs, printed from the same blocks, that outraged our sense of accuracy in our youth.

The illustration of this splendid volume is in all respects worthy. The hundred photogravure plates include twoscore portraits well reproduced and numerous illustrations of relics, views of buildings and reproductions of prints, selected as appropriate to the true illumination of the text. The publisher is proud of reproducing the cracks in certain of the pictures, and he certainly was right in not having them touched out; but it generally happens that by a careful arrangement of screens the appearance of cracks can be to a great extent mitigated if not suppressed, for there is no reason why their edges should catch the light. The book is richly bound in gold on leather, the pattern purporting to reproduce the cover-design on the Bible which King Charles gave to Bishop Juxon. It is very sumptuous and beautiful, but it cannot be pretended that it adheres in all details to the original, in the cutting and manipulation of the tools. The volume is a triumph for the printer and publisher and a solid contribution to Carolinian literature.

M. H. SPIELMANN.

ENGLAND UNDER THE STUARTS. By G. M. Trevelyan. (Methuen. 10s. 6d. net.)

JAMES I. AND VI. By T. F. Henderson. (Goupil & Co.: Manzi, Joyant, successors.)

MR. TREVELYAN, already well known by his "England in the Time of Wycliffe," has sought to set forth in little

more than five hundred pages the history of the Stuart Period. To describe this momentous period in so brief a space in a manner that shall be at once scholarly and interesting is perhaps an impossibility. But the author has undertaken this task in pursuance of a design which bids fair to result in a noteworthy addition to historical literature. The volume forms part of a scheme for the summarising of the most recent information concerning English history in a series of six substantial volumes to be issued by Messrs. Methuen. Professor Oman, as general editor, explains the reasons which have prompted this undertaking. Historical students, he remarks, have long been engaged almost solely in the compilation of monographs or editing of documents, and have shown little inclination to venture on the wide and lofty flights that were calmly essayed by Hume and Lingard. An adequate use of the vast stores of new materials now to hand is practically impossible to any one who would now seek to write the history of the English people. But a compromise may be made by dividing that history into six periods and assigning each of these to some competent authority. This compromise, it is hoped, will result in satisfying the exacting claims of modern scholars, without necessitating the cutting of history into small fragments, "as if it were an encyclopædia."

If we may judge by the present volume, the design seems likely to meet with a deserved success. The scholarship is such as to satisfy all but the most exacting of academic pedants, and the narrative, while full of matter, runs for the most part smoothly and attractively. Moreover, the volume is provided with a bibliography which students will find to be adequate for all ordinary needs. In the brief space of this notice it is impossible to touch on the myriad topics here treated. It opens very properly with two chapters on the social, intellectual and commercial life of the years 1603-40, in which the blots on the customs and laws of our forefathers—e.g. witchcraft and the barbarous penal code—duly appear. The least satisfactory part of these chapters is that which deals with the expansion of oceanic commerce. Considering that this was the time when the East India Company made its early ventures, and the Plantations were founded in North America, the growth of our commerce and colonies should have been more adequately described. Perhaps it would have been well to devote a separate chapter to each of these topics, seeing that commercial motives came to mould British policy largely in and after 1654, and that the growth of the British Empire is one of the very greatest facts of the period. As it is, the reader has to hunt up references by means of the index. The bibliography here is somewhat defective, the works of Anderson and Macpherson on British commerce and Macculloch's collection of commercial tracts not being named. If space permits, it might be well to include in the second edition, which is sure to be called for, a clearer outline of the rise of the regular army. Military affairs are, on the whole, treated too briefly. The Mutiny Act of William III.'s reign is not so much as named; and surely Mr. Fortescue's work on the British army claims notice in the bibliography. It is, however, hypercritical to dwell on these deficiencies, where so much is told, and attractively told, in a brief space. To have described everything would have reduced the work to the level of the many well-filled text-books, and Mr. Trevelyan's narrative distinctly belongs to the domain of good literature.

Mr. Henderson's sumptuous volume belongs to a different class of works. While Mr. Trevelyan appeals mainly to the student and to the general reader who desires abundance of information, this lordly tome will



be cherished mainly by collectors of *éditions de luxe*. Continuing the series of works, of which that dealing with Henry VIII. commanded so much admiration, Mr. Henderson here tells the story of the uninteresting and in some respects despicable monarch who was fated to join together England and Scotland. Never, surely, did so poor a creature carry out so great a work with a measure of success. Mr. Henderson's narrative enables us in part to solve the enigma of the seemingly complete success of this commonplace ruler, at least in his own day. Few men have been so fortunate as James in having practically no serious rival of blood royal. It was the perception of that fact which wrung from Elizabeth, on hearing the news of his birth, that the Queen of Scots had a fair son, while she herself was but a "barren stock." The Machiavellian traits which James early displayed are well illustrated by Mr. Henderson. He also gives good reason for discounting the worth of the evidence which Mr. Lang recently brought forward, tending to lessen the culpability of James and his confidant, Gray, in the matter of the execution of Mary Queen of Scots. So repulsive a combination of unfilial heartlessness with eagerness to drive a good bargain with Elizabeth in that tragic affair has perhaps never been seen in British history.

We have no room in which to discuss the many interesting topics handled by Mr. Henderson with judicial impartiality and terseness in this volume. The strange infatuation of "the most learned fool in Christendom" on the subject of witchcraft, which led to a recrudescence of witch-hunting in England, might perhaps have been dealt with more at length. The relations of James I. to the drama also surely outweigh in interest and importance many of the diplomatic intrigues in which he had a part. The King is known to have had a liking for Shakespeare's plays; yet, according to Ben Jonson, he "said Sir Philip Sidney was no poet; neither did he see ever any verses in England equal to the Sculler's"—i.e. Taylor, the water poet. Surely there was some strange mental twist, as well as a moral twist, in James' nature. It is needless to say that the numerous illustrations in this volume are of the highest artistic excellence.

J. HOLLAND ROSE.

#### THE ADVENTURES OF KING JAMES II. OF ENGLAND.

By the author of "Sir Kenelm Digby." (Longmans. 13s. 6d. net.)

It is altogether fitting that this story of the adventures of James II. should have an introduction by the Abbot President of the English Benedictines, for the life of the last Stuart king was closely linked with the order of St. Benedict. It was a Benedictine, Father Huddleston, who was brought by James, then Duke of York, to the bedside of his dying King and brother that Charles II. might be received into the Church of Rome; it was in the English Benedictine church in Paris that the dust of exiled James II. was laid, vainly awaiting its removal to Westminster. Naturally, in a book so heralded we look for a defence of the unfortunate monarch, and we do not look in vain. It cannot be said that the author has achieved so curious a bit of special pleading as may be found in that interesting old Jesuit Life of James II. which is known to students of his history; still he is not unskilful in his management of lights and shades. Thus we hear a great deal of the intrigues against James' succession and of the enormity of Monmouth's pretensions; very little of Jeffreys and his Bloody Assize beyond a gentle suggestion that James was almost unaware of what was passing in the West and the remark that "he was rarely happy in his selections for posts of important

trust, and he was singularly unfortunate in the choice of the leading judge for this assize."

On the whole, however, we may concede the author's claim that in general too much stress is laid on James' brief and hapless sovereignty, too little on his earlier achievements as soldier and admiral. His exploits in the Continental war, first under, then against, Turenne, and those fine sea fights which Dryden celebrated in his sounding verse, might afford material for a stirring biography. It is somewhat difficult to say in what manner the author has failed, yet throughout these pages the reader is haunted by a sense of wasted opportunities. In earlier work the writer of this volume displayed a fine edge of irony which should have fitted him to deal with the whimsical warfare of the Fronde, where fine ladies commanded garrisons and generals changed sides as in a country dance. But somehow the account of James' youthful exile and his brother's vagrant Court makes tamer reading than it should; and in the story of the sea-fights after the Restoration the author displays such pertinacity in the missing out of picturesque detail that we begin to wonder whether such abstinence was not imposed on him, as Charles II. said of James' ugly mistress, "for a penance." Strangely enough, the author is most successful where he makes least claim, and while disavowing any attempt at close psychology, he contrives to present a clear and fairly convincing study of a very complex character. He does not indeed free James entirely from the charges of harshness and final cowardice, but he refutes the accusations which have been very unjustly brought against his hero's profound religious sincerity, and shows some aspects of his life which have been too generally forgotten in contemplation of the ignominious failure of his later days.

DORA GREENWELL McCHESNEY.

#### An Ingenious Virginian

AUTOBIOGRAPHY, MEMORIES AND EXPERIENCES. By Moncure Daniel Conway. 2 Vols. (Cassell. 30s. net.)

THAT atmosphere of sadness which is almost inseparable from the autobiography oppresses Mr. Conway. "One who starts out at twenty to think for himself and pursue truth is likely," he says, "to discover at seventy that one-third of his life was given to error, another third to exchanging it for other error and the last third to efforts to unsay the error and undo the mistakes of the other two-thirds." This has the sound of wit; but perhaps it is a wallowing in the luxury of woe. Who could ever become as wise as Mr. Conway sought to be? Early in his career we actually find him wrestling in spirit with the thought that if mankind did not have a common ancestor negroes might reasonably be looked upon as being not exactly human, in which case they must be deemed outside the scope of the American liberalism which proclaimed liberty and equality. One cannot object to the speculation, but a little judicious levity would have improved the flavour of the reminiscence. Levity is sadly lacking in Mr. Conway. He tells us that, though his "eschatology might be unorthodox with regard to eternal punishment," he suffered agonies of remorse for forty years because of having caused a Methodist minister to be regarded for a few hours as a harmless lunatic. "I found, somewhat to my dismay," he adds, "that the legend was the thing by which I stood best in college traditions." After this it is strange to find Mr. Conway lamenting Mr. Gladstone's "lack of humour."

Perhaps the lament is not original. It may be only

what he had heard. Although he is an able man, Mr. Conway has such an habitual interest in the opinions of others that his writing is highly conventional. He

pilgrimage from pro-slavery to anti-slavery enthusiasm, from Methodism to Free Thought, implies," he says dolefully, "a career of contradictions"; and very frequently throughout the book we behold him feeling his spiritual pulse.

Carlyle, who had a shrewd insight, seems to have been very kind to Mr. Conway. He tried his best to oblige the Virginian into laughter, and achieved a certain success. "Although brought up with a holy horror of profanity," says Mr. Conway, "I found a certain satisfaction in Carlyle's occasional 'damnable.' . . . In Carlyle's utterance there was a kind of authenticity in his 'damnable' or in the less frequent 'damned.' The invocation 'damn' he never used, his brands never being affixed to persons, but to evil systems and falsities." Carlyle's liking for Mr. Conway disposes ourselves similarly. There are many notable reflections in these vigorous and well-written pages. "What nonsense we are brought up in," quoth Mr. Conway, "about the horrors of hereditary legislation! All legislation is hereditary. How do the American masses get their votes? By birth." Even on abstract principles, then, our Virginian is an upholder of the House of Lords. In the estimate of Mr. Conway, indeed, the beneficent power of the Peerage transcends the laws of Nature herself. So striking is this discovery, so far beyond mortal comment, one must ask the printer to oblige with italics for the sentence with which this review will close. Mr. Conway had been dining at Lady Anna Campbell's. "She was surrounded by guests—among them Lady Wynne and Sir Henry and Lady Moncrieff. . . . These noble ladies, with their masses of auburn hair, rosy cheeks and superb necks, were intellectual. . . ." *"It was impossible not to remark the snobbery to which nature is easily turned by human selection, which evolves much more beauty in the high rank than beneath it."*

W. EARL HODGSON.

#### Our Governors

THE GOVERNANCE OF ENGLAND. By Sidney Low. (Unwin. 7s. 6d. net.)

To the plain man, plain words. It is a truism that the most neglected study of the ordinary man of business or pleasure is that of the science of politics. To the man of art or letters it is equally a closed book, for our political notions, ideas, and even our adherence to party, are largely, if not entirely, a matter of leading articles in newspapers. We shout with the crowd with which we believe ourselves in political sympathy, but we are entirely ignorant of the machinery, the history, and the inwardness of that mighty engine, with its wheels, cogs, levers, and safety-valves, which may be summed up as the Governance of England.

Now for many years past Mr. Sidney Low, both as lecturer on history at King's College, London, and as



TO THE SILVER ISLE

Frontispiece to "Sea-Thrift" (De La More Press)

stood in some reverence before Mr. Gladstone, took Mr. Disraeli for a trickster and was not quite sure what to think about Lord Palmerston, and so on. One has heard it all before. It is an echo from the time, towards the close of last century, when it was fashionable to be a thoughtful person in trouble about one's own soul and the moral tone of everybody else's. That age seems to have been unable to perceive that while men were diverse in character, each of them might be righteous enough in his particular way. It strove after uniformity of theological belief and of ethical sanctions. This was not because the consciences of philosophers were all conforming then, but because if you chanced to be an ethical agnostic like Mr. Leslie Stephen it was very awkward to find an archbishop or Mr. Mallock or some other thinker just as able as yourself, proving that an agnostic had neither right to nor need of any ethics at all. Mr. Conway is an interesting child of that disquieted age. His mind never was, and is not now, at rest. "A



leader-writer on "The Standard," has had a great and responsible part in forming the political opinions of the community. Day by day he has expounded in one or more columns of print the contemporary explanation of the political problem of the moment. He has taught, lectured, argued, and expounded, and, all unknown (even by name maybe) to the great majority of his readers and disciples, he has been the schoolmaster of thousands of thinking adults.

In his book Mr. Low sets forth at length and with admirable lucidity the plain facts of the Constitution under which we live and thrive, the parliamentary type of government, the Cabinet and the Commons, the control of Parliament, government by party, ministerial responsibility, the limitations of democracy, the peers as a senate, and the monarchical position. All these great subjects have never been treated quite in this manner before: that is to say, in plain, straightforward, untechnical language, with interesting quotations and examples, and with an impartiality which conveys no suggestion of party or prejudice.

"In Great Britain the Executive is supposed to be the servant and nominee of the Legislature; the Legislature consists of delegates of the larger number of the electors; and it is difficult to see what further extensions in the direction of popular government any partisan of Ochlocracy—the rule of the multitude—could devise. Yet, in effect, the multitude does not rule England. It is singular how little the advance of Democracy, in the sense just spoken of, has led to the actual administration and control of affairs by persons belonging to the most numerous classes of the population." The case could not be better put. Again Mr. Low says: "There is, of course, a good deal to be said for a governing body which is not too full of detailed knowledge. A collection of experts is in many ways a dangerous assembly. It is apt to be stiff, pedantic, impracticable. If all the members of the House of Commons were as well-informed and sedulous as a handful of them are, ministers would be worried to death, and the work of the Empire would not get itself done." All of which is very true, but nobody has had the pluck to say quite the same thing—at least, not lately.

In this spirit is the whole book written. It is an enlightening, thought-compelling work, and most successfully meets an urgent want. As a book for students as well as for the man and woman of the world, it is invaluable.

FRANK SCHLOESSER.

### Divinity of the Day

A HISTORY OF THE ENGLISH CHURCH IN THE REIGNS OF ELIZABETH AND JAMES I. By W. H. Frere. (Macmillan. 7s. 6d.)

PETERBOROUGH SERMONS. By the late Brooke Foss Westcott, Bishop of Durham. (Macmillan. 6s.)

ON THE CHURCH OF ENGLAND: SERMONS AND ADDRESSES. By Herbert Edward Ryle, Bishop of Winchester. (Macmillan. 6s.)

THE PAST A PROPHECY OF THE FUTURE, AND OTHER SERMONS. By S. H. Kellogg. (Hodder & Stoughton. 6s.)

THE APOSTLES OF OUR LORD. By J. G. Greenhough. (Hodder & Stoughton. 5s.)

THE CHURCH'S OBJECT LESSONS. By Edgecombe W. Leachman. (Mowbray. 2s. 6d. net.)

VOLUME V. of the "History of the English Church," projected by the late Dean Stephens, appears out of its due

order. The delay is not unjustified by the result, which, granted the point of view from which the work was conceived, serves well the purpose of bridging that kaleidoscopic period which the author has undertaken to treat. Mr. Frere starts from the death-bed of the last of the Archbishops of Canterbury who, with the pallium, received from Rome their spiritual jurisdiction. He covers the troubled years which saw the final repudiation of Roman authority; which conquered that other foreign element of which the Marian exiles, returning from Geneva, were the propagators; and which issued, finally, in the establishment of a purely national hierarchy, with a national confession of faith and form of worship. Henceforward the English people was to go forward isolated but cheerful, to work out its own salvation.

Of the three volumes of sermons we turn naturally first to that by the late Bishop of Durham. It comprises two series of lectures on St. John (Gospel and Epistles) which in the 'seventies were a special feature of his work at Peterborough. They fill about two-thirds of the book. The rest of the sermons are more or less of the nature of occasional discourses. Coming from one of the greatest of the many scholars who have adorned the episcopal bench of the Anglican Church, they are all distinguished from the ruck of pulpit oratory by the exuberance of their managed scholarship. There is here nothing of pedantry. It is the spiritual rather than the purely intellectual man who writes: "Glory is but another name for surrender to the will of God." The sermons should take a place among the classics of the Anglican pulpit.

The name of the Bishop of Winchester is by tradition so closely associated with a party that when he sets out to treat of such a subject as that which gives its title to this volume of sermons, the reader is in little doubt as to the point of view he should expect. Yet the tone of these discourses exemplifies very well the spirit that, preaching in the University Church at Cambridge, the preacher inculcated. "Do nothing through faction" (Phil. ii. 3) was his well-chosen text. But, while deprecating faction, he is not afraid to declare that there must be association around leaders of thought—if thought itself is not wholly to stagnate; and as to that point he is clear: "The Church's knowledge of truth is never at one time complete. The search for truth is never finished." And even in the discussion of such questions as the Invocation of Saints a similar tone is preserved. But the Bishop ought to know that Roman Catholics object to the use of "adoration" to express the nature of their cult of the Blessed Virgin.

It is not a little refreshing in days when popular preachers are for the most part shy of seeming to attach too literal a meaning to the words of Holy Scripture to light upon a book like Dr. Kellogg's. He presumably is not unaware of the general change of outlook, but it troubles not the serenity of his assurance. With admirable balance, in a style founded upon the remains of the great English-speaking divines, he unfolds his message. "Such is the word of God"; "The teaching of the Bible is . . ."; such are the sanctions by which he enforces the duty and blessedness of belief in, for instance, a corporeal resurrection. "Lightly thou persuadest me to be a Christian" may some worldly say to the Doctor, but he is ready to enforce, with learning and ingenuity to match the fervour of his faith, that miracle is reasonable and that unbelief is difficult.

Mr. Greenhough is, at any rate, not to be suspected of lukewarm interest in his subject. For him the Apostles are not merely twelve men but twelve types. "The

whole human race is represented in that narrow circle." We do not think that the author has made that good, but he does discuss with a good deal of insight and sympathy the rather scanty data that are to his hand.



Reduced Illustration from "Omar Khayyam" (Routledge)

The four mentions of St. Andrew in the Gospels are, for example, not abundant material out of which to build up a human being—to say nothing of a type. One of them, it may be remembered, is the passage in which he points out the lad with five loaves and two fishes. But Mr. Greenhough does really contrive to give, "out of his own head" (for he troubles not about tradition), a quite human picture of Andrew that may, one thinks, abide. A meditative and serene book.

Mr. Leachman dedicates his little work to the Sunday scholars and teachers of St. Clement's, Bournemouth. We should imagine him to be gifted as a catechist, and we think that his book would be likely to have a considerable vogue among those who are called upon to instruct the young in the inner meaning of the Church's rites and ornaments.

**THE PILGRIM'S PROGRESS.** By John Bunyan. Illustrated by Byam Shaw. (Jack. 7s. 6d.)

It is almost sad that this work of Bunyan should have come to be a story book for children; a delightful fairy tale indeed it is to them, with its giants and dragons, yet but little better than any other story of wild adventure; they can understand neither its teaching nor its pathos. There are few more pathetic figures than that of Christian, few portraits painted with greater perfection of style. How simply, yet perfectly, the story opens—"As I walked through the wilderness of this world, I lighted on a certain place where was a den, and laid me down in that place to sleep; and, as I slept, I dreamed a dream. I dreamed, and, behold, I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book, and read therein; and, as he read, he wept and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying, 'What shall I do?'" Is not this the perfection of simplicity? It may seem unnecessary to write thus of "The Pilgrim's Progress," but it is not one of the great unread books of the world!

To illustrate a masterpiece is always a task of supreme difficulty, artist and author must be strangely in mental accord if success is to be attained. So far we have seen no finer illustrations of "The Pilgrim's Progress" than those of C. H. Bennett, but these of Mr. Byam Shaw equal them; the drawing of Christian, as pictured in the above quotation, at the outset proves Mr. Byam Shaw competent to carry out his undertaking; it is full of fine feeling, is well composed, well drawn, and the colouring sober yet strong. The same epithets may justly be applied to most of the plates, particularly to those of "Christian before Discretion," "The Jury," "Hill Error," and "Feeble and Ready-to-Halt Bring Up The Rear"; but to make choice of very good out of so many excellences is scarcely fair. Messrs. Jack are to be congratulated on the success of their enterprise; the volume is printed in stately style; it is a fine, fair book, a fitting monument to the author of "The Pilgrim's Progress." Will Mr. Byam Shaw ever illustrate Chaucer and Spenser?

#### Verse

**THE SIN OF DAVID.** By Stephen Phillips. (Macmillan. 4s. 6d. net.)

**POEMS.** By Wilfred C. Thorley. (Published at Heacham-on-Sea. 1s.)

**SONGS AT DAWN.** By E. M. Holden. (Arthur C. Fifield. 2s. net.)

**MUSIC, AND OTHER POEMS.** By Henry Van Dyke. (Hodder & Stoughton. 5s. net.)

**IN RESIDENCE: THE DON'S GUIDE TO CAMBRIDGE.** By Aleister Crowley. (Cambridge: Elijah Johnson.)

**A BOOK OF REMEMBRANCE: BEING LYRICAL SELECTIONS FOR EVERY DAY IN THE YEAR.** By Elizabeth Godfrey. (Methuen. 2s. 6d. net.)

MR. STEPHEN PHILLIPS' "Sin of David" is evidently written, with prime intention, for the stage. From the standpoint of a stage-play it ought primarily, therefore, to be judged. Yet we cannot decide what may be its capacities as an acting-play. To us it would seem to have insufficient action for the stage, to depend over-much upon inward emotion, subjective struggle.

But practical test might prove this impression mistaken. We are consequently compelled to judge it wholly from the standpoint of a closet-drama, a literary play—which, after all, is our main duty. So regarded, it reduces itself to a drama of two characters, a study of emotional relations between two persons. The other personages of the play are negligible. They have no dramatic character, no dramatic interest, apart from their relations to the two main personages. It cannot even be said that these two have any definite individualisation. They are man and woman—no more. The power and interest of the play, therefore, rest wholly on situation and the conflict of emotion between these two. Even the poetic quality of the drama is affected by this limitation. Not only is the dialogue assigned to the rest curt, prosaic, it might be said perfunctory; but the very blank verse in which they speak is stiff, unvital, quite without Mr. Phillips' usual distinction. Solely when his two chief personages really get to business does the verse take on character. But then, it not merely finds its metrical wings, it rises into passion, imagination, beauty—in a word, poetry. The scenes between these guilty lovers—the core of the play—have high poetic and dramatic power. Is this enough to make a successful play? For the closet, and in the absence of true characterisation, we think not. For the stage, as we say, we cannot speak. It remains to us a drama with



some fine and passionate writing, but not among Mr. Phillips' best work.

Of Mr. Thorley's "Poems" the most ambitious pieces, chiefly at the outset of his booklet, are by very much more ambitious than successful. They are a straining of imagination and fancy, a torrent of overwrought and often inflated verbiage. Others, again, are frank imitation of Mr. Swinburne. But there is one little group, "Child Thoughts," where Mr. Thorley is his unforced self, which show a graceful and pretty fancy at frank play. Another poem indicates the possession of true fancy, with some confusion and immaturity of thought and expression. In a word, he can do better than the bulk of this little book, if he will take the counsel, "Shine, poet, in thy sphere, and be content," eschewing the ambition to rival other poets and do something striking. He is most like to be impressive when he is least thinking about being impressive. And while thought is undeveloped, it is well to be content with fancy, which is the kingdom of the young—as Tennyson was.

Mr. Holden's "Songs at Dawn" and Mr. Van Dyke's "Music" belong so much to the one class that, with a slight variety of style, one might be written by the other. They are both, in fact, of the vaguely derivative and imitative class—deriving, not from any particular poet, but from a certain manner of verse which is abroad in the land, a confluence of various streams of modern tendency—featureless, without substance, imagination, or authentic emotion. Of the two Mr. (or is it Miss?) Holden has the advantage of a certain sincerity and (when the verse is least ambitious) a certain reminiscent fancy. And what shall one say of Mr. Aleister Crowley's "In Residence"? His serious verse has given evidence of marked individuality and a very considerable, if undisciplined imagination. But this is that intolerable thing—an unhumorous man at play. If Wordsworth had wooed the muse of Calverley, the result might have been somewhat like this.

Let us forbear to say more and turn rather to Miss (or Mrs.) Elizabeth Godfrey's "Remembrance," a "selection for every day in the year," which entirely merits praise in its kind. It is virtually an irregular anthology, and, without the stamp of an individual taste, is an excellent and catholic compilation from a wide range of representative poets. It deserves, and should secure, many readers. In the few cases only where the compiler has indulged a quite personal taste, going outside the accredited ranks, do the selections become weak and below the general high standard of poetic beauty.

**THE NATIVE TRIBES OF SOUTH-EAST AUSTRALIA.** By A. W. Howitt. (Macmillan. 21s. net.)

DR. HOWITT'S book has an immense advantage over others which deal with native races. He is at once a worker in the field and the study, and he has the necessary scientific spirit to resist the temptation to assimilate the results from these two widely differing processes. As an inquirer into native laws and customs Dr. Howitt long ago, in collaboration with Mr. Fison, earned the student's gratitude. Not only in books, but in many contributions to the transactions of the Anthropological Institute he has given evidence of his intimate and faithful acquaintance with native ways of thought and life. He now brings all this useful work together, adding to it much new material, and with it he works in his knowledge of the science of anthropology, and the result is a work of almost unique value.

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Let us illustrate this point. Manners and customs, beliefs and rites, are of much more value to the student if they are traced out in connection with the social organisation of which they are an essential part than if they are treated separately from the social organisation. Dr. Howitt begins his treatise with an account of the tribal organisation. "I use the word tribe," he says, "as meaning a number of people who occupy a definite tract of country, who recognise a common relationship and have a common speech or dialects of the same. The tribes-people recognise some common bond which distinguishes them from other tribes, usually a tribal name, which may be their word for man, that is, an aboriginal of Australia." In the Australian tribes there are geographical divisions of the community determined by locality and also by divisions of the tribe on which the marriage regulations are based. The former are distinguished by local names, the latter by class names or totems. This is a clear statement of the case and was much needed. The important point about it is the force of the local influence. It is the underlying factor of Australian society. That it is crossed, so to speak, by the class influence is important; but this does not break up the local influence, while the local influence does break up the class influence. Dr. Howitt makes this significant fact very clear, and it enables us to understand better the remaining features of Australian native custom. On totemism Dr. Howitt rejects the theory of Mr. Lang, and his rejection is an important argument in the question, and inclines to Dr. Haddon's theory and towards that put forward by Dr. Frazer and Messrs. Spencer and Gillen. Thus we have the weight of this great authority thrown into the scale, and it must necessarily do much to the solution of the problem.

Dr. Howitt proceeds with the greatest care in all his researches, and such instances as the table of Dieri marriages, which he had drawn up for him, afford not only the material for his own conclusions, but the material for checking these conclusions and perhaps for arriving at other conclusions. In dealing with a primitive race this is most admirable, and too much praise cannot be awarded to Dr. Howitt for his method of stating the case.

Dr. Howitt believes that the state of society among the early Australians was that of an undivided commune. This confirms the conclusion of Messrs. Spencer and Gillen and opposes, of course, Mr. Lang's idea of primal origins and Westermarck's idea of the earliest forms of human marriage. The question is, How far does the Australian evidence affect the general conclusion? Is it a mere local variety not entering into the series of evolution of human society, or is it a type form which properly takes its place in the series? There are enough parallels in the evidence outside of the Australian natives to justify the conclusion that the Australian evidence belongs to the history of human society; and here again Dr. Howitt's researches must form a necessary part in future studies of the question.

The tribal religion and the belief in an All-Father is dealt with by Dr. Howitt with much caution; but caution on such a subject is necessary. "If such a change as a recognised religion had ever become possible I feel that it would have been brought about by those men who are the depositaries of the tribal beliefs, and by whom in the past, as I think, all the advances in the organisation of their society have been effected." Perhaps this sentence contains one of the most significant phases of primitive society if it is a conclusion rightly to be drawn from the evidence, which, however, we venture to doubt.

We cannot do more in the space at our command than indicate the range of this book and the method by which its end is accomplished. As to the literary side of it, Dr. Howitt's style is simple and direct, and one never loses oneself amidst phrases which mean nothing.

LAURENCE GOMME.

WITH MILTON AND THE CAVALIERS. By Mrs. Frederick Boas. (Nisbet. 6s.)

THE title gives rather an inadequate idea of the nature of this book. Briefly, it is a study of some typical figures belonging to the time of the Great Rebellion. The author deals impartially with the men of either side; with Charles I. and Cromwell, Rupert and Hampden, Montrose and Hutchinson, Strafford and Pym, Laud and Juxon. The latter portion discusses some of the principal writers belonging to the time; and it is in this connection that Milton appears—at the very end of the book. It has nothing to do with the relations between Milton and the Cavaliers (as the title would suggest)—relations conspicuous by their absence. A book such as this has obvious matter for brilliant or interesting writing. But Mrs. Boas has not attempted brilliance. Neither is there any endeavour at original research or new information; nor yet is it attempted to treat the various subjects with completeness, to handle them fully. We are given, in effect, a series of unambitious, superficial, sketchy articles, almost chatty, not in style, but in treatment. Mrs. Boas has written an English History for children (a task for which she appears excellently fitted), and somewhat of the style and handling suitable for such a purpose seems to cling about her treatment of history designed for maturer readers. It is perhaps a little unfortunate, too, that her arrangement involves some zigzag between different periods of the Rebellion; as when, from the thick of the struggle in Hampden and Hutchinson, we are jumped back to the days preceding the outbreak of war in Strafford and Pym. This discontinuity, however, is part of the plan, which intends not a history of events, but a study of men, through a Plutarchian series of parallels between the leading personalities on either side. The idea is good and original as applied to English history, but the execution not very strong.

Nevertheless, though not more than a compilation, with that domesticity (we can find no more distinct word) which belongs to the average womanly writer and carries you back irresistibly to the nursery governess and the school-book—a thing, as we say, of handling rather than style—it is pleasant reading enough for the unexact general reader. It is quiet, simple and conventional, following beaten tracks, and affecting nothing more. The weakest part of the book—the only part which merits objection from the author's own unpretending standpoint—is the portion relating to the writers of the period. The poets, in particular, are treated so feebly, meagrely, with criticism so prattling and jejune, that even in its own kind, as a correct and timorous echoing of habitual, accredited judgments, the thing was not worth doing.

## Fiction

THE BLUE MOON. By Laurence Housman. (Murray, 6s.) "Once in a blue moon" it really happened—the Princess married Hands, the peasant boy. "Tread softly," whispered the moonfay, "and stoop well under these boughs, for if anything awake to behold the blue moon, the memory of it can never die. On earth, only the nightingale, of all



living things, has beheld a blue moon; and the triumph and pain of that memory awakens him ever since to sing all night long." There are many other charming fairy stories besides the one which gives the title to the book. "The way of the Wind" is a little masterpiece of delicate fancy and thought. It is full of a quaint charm and beauty all its own. The love story of Little Katipah, who was "so poor that no one thought of marrying her, and so delicate and small that as a drudge she was worth nothing to anybody," is one of the gems of the book. We imagine that these stories were not written for children, for certainly they could not appreciate them as much as the "grown-ups" who have not outgrown their love for fairy tales. "A Chinese Fairy Tale," which relates how Tiki-pu, "a small grub of a thing" with a deep-rooted love of art in his small soul, who ground colours for the art students and swept out the studio after they had gone home, who existed chiefly on the pellets of bread that were used by the young men while drawing, but ultimately becomes a great master, would certainly not be understood of too youthful or too old children.

**THE GETTING WELL OF DOROTHY.** By Mrs. W. K. Clifford. (Methuen, 6s.) Parents to whom falls the task of reading aloud to their children in the long winter evenings must often suffer from the feeble literature that is labelled "For children." Perhaps the children suffer too, although they could not say what was amiss with a poor story. Parents and children alike will be thankful to Mrs. Clifford for having written "The Getting Well of Dorothy." Too often clever writers do not condescend to cater for the little ones; what they might do to enrich juvenile libraries is shown us in this book. It is a simple little story, simply told. There is no effort on Mrs. Clifford's part to arouse curiosity or feverishly to excite. Little or nothing happens in its pages, only the everyday incidents of travel, the ordinary round of domestic life in Switzerland, the record of a child's love for her mother and sister—that is all. But it amply suffices, told as it is with freshness and charm. The two children, Dorothy and Betty, are very real, alive and extremely lovable. Perhaps they are a trifle too good, but then they do not offend with any hint of priggishness. We could have wished that Dorothy would do something really naughty; but perhaps she had not the energy to do so, as she was an invalid who went in search of health among the Swiss mountains. A book that parents and children both will enjoy.

**CURLY: A TALE OF THE ARIZONA DESERT.** By Roger Pocock. (Gay & Bird, 6s.) Of course, Mr. Pocock, whose all-alive "Frontiersman" will be remembered with keen pleasure by lovers of real adventure, did not write his book himself. It is by one "Chalkeye," a kind of amicable blackguard of a horse-thief, who inserts a leaflet by way of preface, saying: "This Curly book aint yores. Its mine. Wich I'm reddy to mantane with money, argument or guns. I told the lies, and all you got to do is to write them down."—which is, of course, conclusive. Anyhow, it is a bright cheery sporting sort of book, full of the most delightful cowboy talk: "Mebbe," says the preacher, "you can favour me with a few hints on the art of settin' a—whoa! hawss! And, if you please, we will go more gradual, 'cause the motion is pitching my po' kidneys up through my neck. Whoa! yow!" This kind of thing is splendidly kept up right through the story, which contains lots of shooting, blood, gold, love and adventure. Curly, although masquerading as a boy—and a jolly boy at that, is really a girl, who gets well married at the end, but still remembers to say: "Shucks! I cayn't oppress Jim in them things—I'd get so tame and weak he'd sit on my haid." There is a new note in "Curly," and Mr. Pocock is sincerely to be congratulated on his good work, his reticence and his taste. It would have been so easy to make a tale of this sort quite impossible, but "Curly" is a thoroughly possible, readable, recommendable sort of book.

## Short Notices

**A CHAPLET OF VERSE FOR CHILDREN.** By Mrs. Alfred Baldwin. (Elkin Mathews, 3s. 6d. net.) Mrs. Baldwin possesses the rare gift of writing verses for the young folks which they will care to read and which they will understand and enjoy. Here, for example, is a fine piece of funniment:—

"I'll set a sixpence like a seed,  
A halfpenny bright and new,  
So there will spring up Silver Weed  
And Copper Beeches too!"

It is not easy for a grown person to write with a child's simplicity of thought, but this chaplet is full of true "childishness," with touches of unstrained sentiment such as a child often shows. No mother need be at a loss as to what she shall read to the little ones round the nursery fire if she own this charming volume.

**THE ROAD TO MANHOOD.** By W. Beach Thomas. (Allen, 6s.) This, the sixth volume of that excellent series, The Young England Library, edited by Mr. Geo. A. B. Dewar, is from the pen of the late President of Oxford



Illustration from "Baa-Baa Black Sheep" (Dean)

University Athletic Club, and fitly leads off with a chapter on the Boy Citizen. "There is only one object in going to school—to turn yourself out a good citizen; and a good citizen is a man who is of use to his country as well as to himself." These are good sound words; and such a book as this should go far towards making boys think of their duty to the community as well as to themselves and their families. Chapters follow on the making of games, volunteering, winter reading, daily training, Rugby football ("the most national of our games," according to Sir A. Conan Doyle—and quite right too), athletics as a game, on the ice, and in the gymnasium—all thoroughly well done; written from the inside, so to say, and in an easy simple style that must appeal to any and every boy. Incidentally, the remarks on skating, hockey and fencing are excellently practical.

**CORNER STONES:** "That our daughters may be as corner stones, polished after the similitude of a palace." By Katherine Burrill. (Dent, 3s. 6d. net.) Distinctly a book in a thousand, and worth many shekels of silver. Although primarily addressed to growing-up girls and their mothers, this collection of sensible matter-of-fact papers appeals equally to every man-Jack and woman-Jill of the community. In simple straightforward language, with much quaint lore, wide reading and bubblesome humour,

Mrs. Burrill preaches (without preaching) the lesson of healthy life, cleanly thought and decent manners. The sheer humanity of the book, the live sympathy and womanly insight are irresistible. Nothing of the sort has been nearly so well done for very many years past. Mrs. Burrill positively rollicks with fun, but talks sound common-sense all the time. Every mother should read the book and pass it on to her daughters. Every daughter should learn it by heart and laughingly act up to its precepts. Lastly, every husband, brother and son should read what a plain sensible woman has to say on matters of vital importance. It is a really good book and an ideal Christmas present.

**THE OLD ROAD.** By H. Belloc. (Constable, 31s. 6d. net.) On the whole a disappointing book, which begins well but "fizzles out" into phrase-making. The Old Road is the old-world Pilgrim's Way from Winchester to Canterbury, and in his opening pages Mr. Belloc writes well and with understanding of the road and its fascination; with the theory of the Old Road, also, he deals excellently well; it is with the chapters on the exploration of the road that we are disappointed. Antiquarian pedantry and dryness are happily absent, and present are keen insight into and careful consideration of evidence; but there are too many high-sounding phrases, too many "fine" thoughts—the more's the pity, for Mr. Belloc might have, with use of restraint, written a very admirable volume. We are judging the work by the standard Mr. Belloc has set himself in previous books. The volume is very well printed, and many of the illustrations by Mr. William Hyde reach a high level of excellence, notably the plates "And beyond, the whole of the Weald" and "Such a magic of great height and darkness," the latter a most impressive picture of Canterbury Cathedral.

**KING ARTHUR'S WOOD.** Written and illustrated by Elizabeth Stanhope Forbes. (Simpkin, Marshall, £3 3s.) What sort of books do children really like best? Do they really enjoy having a handsome expensive book, elaborately illustrated and got up with all the publisher's art more than a simple everyday volume with unpretentious illustrations? "King Arthur's Wood" has evidently been prepared with the greatest care. Much thought and painstaking effort have gone to its making. It is an exceedingly imposing volume, so imposing that surely a child would be almost afraid to touch it. And, its weight! A grown-up man would find it unwieldy, and certainly little arms would be unable to move it. The fairy story is pretty enough, and Myles and his friend the Brown Man will speedily find their ways to the hearts of the children. The illustrations, some of which are in charcoal and others in colour, will, we think, not be altogether appreciated by the youngsters. The picture of Sir Gareth in the Glen, and other charcoal sketches, are more likely to please the grown-ups than the children. The coloured pictures will probably be much more popular. The whole suffers from over-elaboration, and charming though much of it is, can by no means be counted an unqualified success. This is regrettable, for, as we said before, it has without doubt been most carefully conceived, even to the smallest detail. It is expensively handsome, but it lacks gaiety and cheerful simplicity.

**THE GEORGE GROSSMITH BIRTHDAY BOOK,** being a collection of quotations from his original works—musical and otherwise (Arrowsmith, 2s. 6d. net). This is a capital little book and we are glad to be reminded of Mr. Grossmith's many amusing and racy sayings. It recalls many a good song, many a hearty laugh. The frontispiece portrait will no doubt be appreciated by this clever comedian's many admirers. One of the very nicest of birthday books.

**WHO'S WHO, 1905** (Black, 7s. 6d. net); **THE ENGLISH-WOMAN'S YEAR BOOK, 1905** (Black, 2s. 6d. net); **WHO'S WHO YEAR BOOK, 1905** (Black, 1s. net). "Who's Who" still makes good its claim to be the best biographical annual before the public; containing, as usual, its succinct and adequate epitomes of the careers of men and women distinguished in every sphere of life, together with a genealogical table of the Royal Family, and an obituary of

1903-1904. An interesting result of the ever-increasing number of biographies is that those tables which originally formed the nucleus of "Who's Who" are now set forth in a separate volume, entitled the "Who's Who Year Book," which book contains not only most of the information given in similar works of reference, but possesses many original features, among which are lists of race meetings, leading London specialists, and promising London preachers. It has an admirable alphabetical index of the subject matter. "The Englishwoman's Year Book," edited by Emily James, is up to its usual high standard, though it would be vastly improved by an index of subject matter. The sections on the education and the employments and professions of women are particularly valuable. The book should be especially useful to professional women.

### Reprints and New Editions for Children

Little folks to the front! History, theology, novels—all are shelved, for Christmastide is here, the festival of the little ones. Wonderful toys glitter brightly in the shop-windows, impossibly noisy drums and trumpets allure childish eyes, ingenious clockwork toys are being bought for children whose one object will be to open their insides to see the wheels go round. But though the child be loaded with these things, there will come a time when the little legs will grow tired and mere noise fail to satisfy. This is the time when the book, perhaps neglected earlier in the day, will come forth. Curled up in an armchair before the fire, with a story book on his lap, he will not heed the armoured train or the box of soldiers. Could it be a better book than **GRIMM'S FAIRY TALES** (Blackie, 5s.)? Fairy tales may come and fairy tales may go, but Grimm is always with us, the best of fairy books. The mere grown-up enjoys them almost as much as the youngsters he reads to. Messrs. Blackie's edition is eminently desirable. Its numerous illustrations in colour and black-and-white are by Helen Stratton, who has fulfilled her task admirably. The print is good and clear, and the binding is strong and at the same time tasteful. A book that will be certain to please.—Lewis Carroll's **SYLVIE AND BRUNO** (Macmillan, 3s. 6d.) has hitherto not been so popular as it deserves. This is, no doubt, partly because the political matter introduced was unsuitable to childish minds. But, now, Messrs. Macmillan have done away with this objection, by eliminating all such references and giving us only those portions of the story that relate to the two fairy children. I should object if a single word were altered in "Alice's Adventures in Wonderland," but I do not look upon these "cuts" in "Sylvie and Bruno" in the same light. I am glad to think that the amended version will now be widely read and enjoyed. "Sylvie and Bruno" contains some of the most delightful nonsense verses that Carroll ever wrote.—Captain Marryat's stories are for grown-ups and boys alike, so that a wily parent who wants to re-read them will give them to his boys, and borrow them when the owners have gone to bed. **PETER SIMPLE, THE KING'S OWN, and MR. MIDSHIPMAN EASY** (Macmillan, 2s. each net) would all of them make nice presents. Perhaps "Peter Simple" is the most popular of all Marryat's many delightful stories, but I must confess to a great weakness for "Japhet in Search of a Father" and "Jacob Faithful." "The King's Own" was one of his earliest efforts, and by no means worthy to rank with his later books.—Kingsley loved the old Greek stories, and doubtless many girls and boys have been led to do likewise by reading **THE HEROES** (Blackie, 2s.). The type is large and clear, but I do not care much for the illustrations.—Kingston's **THE SEVEN CHAMPIONS OF CHRISTENDOM** is sent me by Messrs. Gowans & Gray. "Who has not heard of the Seven Champions of Christendom—of the wonderful adventures they went through—of the danger they encountered, and the heroic deeds they performed?" A pleasing little reprint, not too large for Santa Claus to put into a childish stocking. I am going to hang up my stocking—alas! not a childish one—in the hope that good Santa-Clausy publishers will pop in on Christmas Eve and fill it with delightful reprints. Then, indeed, I shall have a merry Christmas. F. T. S.



## New Books Received

## Theological and Biblical

- Caldecott, the Rev. W. S., *The Tabernacle* (R.T.S.), 5/0.  
 Benson, E. W., *God's Board* (Methuen), 3/6 net.  
 May, the Rev. G. Lacey, *Our Father* (Skeffington), 1/0 net.  
 Bliss, the Rev. W. H., *Consistent Profession* (Skeffington), 1/0 net.  
 Cheyne, Dr. T. K., *Bible Problems* (Williams & Norgate), 5/0.  
 Penny, the Rev. F., *The Church in Madras* (Smith, Elder), 21/0 net.  
 Wiener, H. M., *Studies in Biblical Law* (Nutt).  
 Waterhouse, Elizabeth, *With the Simple-Hearted* (Methuen), 2/0 net.  
 Rae, Dr. G. M., *Connection between Old and New Testaments* (Dent), 0/9 net.  
 Smith, Dr. G. A., *The Forgiveness of Sins and Other Sermons* (Hodder & Stoughton), 6/0.  
 Ramsay, Dr. W. M., *The Letters to the Seven Churches of Asia* (Hodder & Stoughton), 12/0.  
 Bible Book Diagrams (R.T.S.), 2/0.

## Poetry, Criticism, Drama, and Belles-Lettres

- Ward, H. Snowden, *The Canterbury Pilgrimages* (Black), 6/0.  
 Hearn, Lafcadio, *Japan: An Attempt at Interpretation* (Macmillan), 8/6 net.  
 Browne, Dorothea G., *Sweetbriar* (Elkin Mathews), 2/6 net.  
 Todhunter, J., *Sounds and Sweet Airs* (Elkin Mathews), 1/0 net.  
 Andrews, W., *Modern Merry Men* (Brown).  
 Coufts, F., *Musa Verticordia* (Lane), 3/6 net.  
 Tucker, J. A., *Poems* (Toronto: Wm. Briggs), \$1.00.  
 Garnett, Richard, *William Shakespeare, Pedagogue and Poacher: A Drama* (Lane), 3/6 net.  
 More, P. E., *Shelburne Essays* (Putnam), 5/0 net.  
 Moore, T. Sturge, *Thesauri—Medea—and Lyrics* (Duckworth), 1/0 net.  
 Wendell, B., *The Seventeenth Century in English Literature* (Macmillan), 7/0 net.  
 Harding, H. Jane (translated), *The Exile of Sitä* (Drane), 5/0.  
 Knobkerry, *The Roswick Blend* (Drane), 6/0.  
 Butcher, S. H., *Harvard Lectures on Greek Subjects* (Macmillan), 7/0 net.

## History and Biography

- MacDonagh, M., *The Viceroy's Post-Bag* (Murray), 12/0 net.  
 Shawcross, J. P., *A History of Dagenham, in the County of Essex* (Skeffington), 10/6.  
 Broome, Lady, *Colonial Memories* (Smith, Elder), 6/0 net.  
 Fraser, E., *Famous Fighters of the Fleet* (Macmillan), 6/0.  
 Rennie, D. W., *A Student's History of Scotland* (Methuen), 3/6.  
 Cary, Elisabeth L., *Emerson, Poet and Thinker* (Putnam), 15/0 net.  
 Fea, Allan, *Memoirs of the Martyr King* (Lane), 5/5/0 net.  
 Sanders, H. A., *Roman Historical Sources and Institutions* (Macmillan).

## Science

- Harmer, S. F., *Hemichordata*; Herdman, W. A., *Ascidians and Amphioxus*; Bridge, T. W., and Boulenger, G. A., *Fishes* (Cambridge Natural History, Vol. VII.) (Macmillan), 17/0 net.

## Travel and Topography

- Barton, Rose, *Familiar London* (Black), 20/0 net.  
 Pincock, J., *Wander-Years Round the World* (Unwin), 21/0 net.  
 Beccari, Odoardo, *Wanderings in the Great Forests of Borneo* (Constable), 15/0 net.  
 Sheldon, Anna R., *Pistoia* (Denny), 2/6 net.  
 Potter, G. W., *Hampstead Wells* (Bell).

## Art

- De Lisle, F., *Burne-Jones* (Methuen), 2/6 net.  
 Armstrong, Sir W., *The Peel Collection and the Dutch School of Painting* (Seeley), 7/0 net.  
 Memorials of Edward Burne-Jones, by C. B. J., in two volumes (Macmillan), 30/0 net.  
 Gower, Lord Ronald Sutherland, *George Romney* (Duckworth), 3/3/0 net.  
 Cruttwell, Maud, *Verrucchio* (Duckworth), 7/6.

## Educational

- Round the World: Europe (Jack), 1/6.  
 The Jack Readers, Book V. (Jack), 1/6.  
 The Children's Pickwick (Jack), 1/3.  
 Writing for Reading (Jack), 0/6.  
 Class-Work in English, Book VII. (Jack), 0/4.  
 Thornton's Senior Book-Keeping Examiner, 1904 (Macmillan), 1/0.  
 Chawner, W., *Greek in the Previous Examination: a Letter* (Macmillan & Bowes), 0/6 net.

## Miscellaneous

- Cornas, A. R. (compiled by), *Catalogue of the Books, Pamphlets, &c., relating to the City and County of Lincoln* (Lincoln: Morton), 2/6.  
 Macquoid, P., *A History of English Furniture, Part II.* (Lawrence and Bullen), 7/6 net.  
 Osler, W., *Aquarimitas and Other Addresses* (Lewis), 7/6.  
 Cleveland, Grover, *Presidential Problems* (Putnam), 7/6 net.  
 Skrine, F. H., *The Incident on the Dogger Bank: Two Open Letters to Sir H. S. King* (Sidders).  
 Robertson, W. G. (pictured by), *French Songs of Old Canada* (Heinemann).  
 United States Geological Survey: Professional Paper, Nos. 247; Bulletin, Nos. 233, 241; Irrigation Paper, Nos. 96-8, 101-2, 104 (Washington: Government Printing Office).  
 Imperial Library Catalogue, 2 vols. (Calcutta: Government Printing Office), 3/9 and 4/6.  
 Who's Who, 1905 (Black), 7/6 net.  
 Who's Who Year-Book, 1905 (Black), 1/0 net.  
 Englishwoman's Year-Book, 1905 (Black), 2/6 net.  
 Carpenter, E., *The Art of Creation* (Allen), 5/0.  
 Adcock, A. St. John, *London Etchings* (Elkin Mathews), 1/0 net.  
 Lacey, A., *Stage Struggles of a Bad Actor* (Scotts Pictorial Publishing Co.), 1/0 net.

- Anglo-African Who's Who (Routledge), 6/0.  
 Blanchard, C. T., *Classified Chess Games* (Routledge), 1/6.  
 Political Caricatures, 1904, by F. C. G. (Arnold), 6/0 net.  
 Almanach Hachette, 1905 (Hachette), 1f.50.  
 Wyndham, George, M.P., *The Development of the State* (Constable), 1/0 net.  
 The Century Magazine, Vol. LXVIII. (Macmillan), 10/6.  
 Moore, Dr. H. K., *An Unwritten Chapter in the History of Education* (Macmillan), 7/6 net.  
 Ashley, W. J., *The Progress of the German Working Classes* (Longmans), 1/6 net.  
 Williams, H. R. S., *How to Build a Bicycle* (Dawbarn & Ward), 0/6 net.  
 "Gloucester" Diary, 1905 (Gloucester Railway Carriage & Wagon Co.).  
 Stocker, R. D., *The A B C of Phrenology* (Drane), 1/0.

## Juvenile

- Baldwin, Mrs. A., "A Chaplet of Verses for Children" (Elkin Mathews), 3/6 net; Yeats, J. B., "The Bosun and the Bob-Tailed Comet" (Elkin Mathews), 1/0 net; Hamilton, Dorothy, "Gretchen and her Geese" (Foulis); Minton, G. E., "The Dog" (Animal Autobiographies) (Black), 6/0.

## Reprints and New Editions

- Cassell's Cabinet Cyclopædia (Cassell), 12/6 net.  
 Reade, C., *The Smith Family* (Stock), 5/0 net.  
 Burton, *Anatomy of Melancholy*, in 3 vols. (Bell), 6/0 and 9/0 net.  
 Easton, J. M., *Copinger's Law of Copyright* (Stevens & Haynes).  
 Brontë, C., *Villette* (New Century Edition) (Nelson), 2/0 net.  
 Brontë, A. and C., *The Tenant of Wildfell Hall and The Professor* (New Century Edition) (Nelson), 2/0 net.  
 De Quincey, *Levana and Our Ladies of Sorrow, and Memorial Suspiria* (Foulis), 0/6 net.  
 Rossetti, *Hand and Soul* (Foulis), 0/6 net.  
 Trench, *On the Study of Words* (Routledge), 2/6.  
 Marryat, Mr. *Midshipman Easy, Peter Simple, and The King's Own* (Macmillan), 2/0 net each.  
 Milton, *Poetical Works* (Macmillan), 5/0 net.  
 Kickham, C. J., *For the Old Land* (M. H. Gill), 3/6.  
 Jefferies, R., *Bevis* (Duckworth), 6/0.  
 Dante Alighieri, *De Monarchia* (edited with translation by Aurelia Henry) (Houghton, Mifflin), \$1.25 net.  
 MacDonald, G., *The Shadows, and Little Daylight; Cross Purposes, and The Carasoy*, 2 vols. (Fisfield), 0/6 net each.  
 Webster, A., *My Pilgrimage from Calvinism to Unitarianism* (Green).  
 Bryce, James, *The Holy Roman Empire* (Macmillan), 7/6.  
 Cavalier, E. F. (arranged by), *The Preacher's Dictionary* (Hodder & Stoughton), 6/0.  
 Stoddart, Jane T., *In Cheviots Glens* (Oliphant, Anderson), 2/6.  
 Mill, J. S., *Considerations on Representative Government* (Routledge), 1/0 net.  
 Bonaventura, *The Life of Saint Francis* (Dent), 1/6 net.

## Fiction

- Gensai, Mural, "Hana, a Daughter of Japan" (Tokyo: Hochi Shimbun); Gallon, Tom, "The Golden Thread" (Nash), 6/0; Haddow, P. A., "Highrigg: a True Tale" (Foulis); James, Dr. M. R., "Ghost Stories of an Antiquary" (Arnold), 6/0; Wenlock, A., "As Down of Thistle" (Alston Rivers), 3/6 net; Marshall, Beatrice, "The Queen's Knight Errant" (Seeley), 5/0; Bernard, H., "In Pursuit of Dulcinea" (Allen), 6/0 net; Sheehan, Dr. P. A., "A Spoiled Priest" (Burns & Oates), 5/0; Creed, Sibyl, "The Fight" (Blackwood), 6/0; Noble, E., "The Edge of Circumstance" (Blackwood), 6/0; Evans, May, "The Compact" (Walter Scott), 6/0; Benson, R. H., "By What Authority" (Isbister), 6/0; Hindle, D., "Links of Love" (Long), 6/0; Bruce, R., "Benbonuna" (Long), 6/0; Mallandaine, Catherine E., "The Cavern of Laments" (Long), 6/0; Young, S., "Merely a Negress" (Long), 6/0; Roberts, C. G. D., "The Prisoner of Mademoiselle" (Constable), 6/0; Dumas, A. (newly translated by A. Allinson), "Robin Hood, the Outlaw" (2/0), "Amaury" (2/0), and "The Wolf-Leader" (1/0), "The Fencing Master" (0/6) (Methuen); Graydon, W. M., "The Master of Charteris Towers" (Henderson), 0/3; Ridge, W. Pett, "Next Door Neighbours" (Hodder & Stoughton), 5/0; Lessing, B., "Children of Men" (Blackwood), 5/0 net; Stewart, H., "Ungodly Man" (Drane), 6/0.

## Booksellers' Catalogues

- Messrs. J. E. Cornish, Limited (*General*, handsomely illustrated), Manchester; Messrs. Wright & Jones (*General*), 350 Fulham Road; Messrs. B. & J. F. Meehan (*Rare*, &c.), Bath; Mr. G. P. Johnston (*Rare*), Edinburgh; Mr. B. A. Presley (*General*), Cheltenham; Mr. C. E. Goodspeed's Book Shop (*Rare*), Boston, Mass.; Messrs. E. George & Sons (*General*), Whitechapel Road.

## Periodicals, &amp;c.

- "Pictorial Comedy," "Cassell's Magazine" (Christmas Number), "Windsor Magazine" (Christmas Number), "The Girl's Realm" (Christmas Number), "Scribner's Magazine" (Christmas Number), "The World's Work," "Leisure Hour," "Longman's Magazine," "Sunday at Home," "All the World," "Girl's Own Paper" and extra Christmas Number, "Boy's Own Paper" and extra Christmas Number, "Friendly Greetings," "Fortnightly Review," "Clivia," "The Antiquary," "Chambers's Journal," "The Connoisseur," "Burlington Magazine," "The Extensionist," "Pearson's" (Christmas Number), "Lady's Home Magazine," "Bible Society's" "Gleanings" and "Monthly Reporter," "Golden Sunbeams," "Critical Review," "Y Cymmrodor."

## Foreign

## Miscellaneous

- Horovitz, J., *Die Hasinijit des Kumaits* (Leiden: Brill).  
 Fahlebeck, P. E., *Der Adel Schwedens (und Finnlands)* (Jona: Fischer), m.7.  
 Viallate, A., *La Crise Anglaise—Impérialisme et Protection* (Paris: Dujarric), 3f.50.  
 Betz, L. P., *La Littérature Comparée* (Strasbourg: Trübner), m.5.

## Periodicals, &amp;c.

- "Le Mois Scientifique," "Repertorium für Kunstwissenschaft."

## Reprints for Christmas Presents

NEW friends are all very well, but give me the friends that have stood the test of time. Give me the friends that I have known for many years rather than the acquaintance, perhaps charming enough, that I met for the first time last week. Christmas is the season dedicated to old friends—the friends upon my bookshelves. The gay brightly coloured novels,



Illustration from "Mr. Midshipman Easy" (Macmillan)

acquaintances made during the last twelvemonth, I pass over—will have none of them. True, some of my old friends are arrayed in dainty fresh coverings; but that is because they are some of this year's reprint, and I do not ask that my companions shall always wear the same garb. When the publisher sends me a charming crisp reprint, I gladly replace a grimy, smoky copy. I only ask that they shall be suitably clothed. I do not, for instance, like my Carlyle in a flaming red binding, or my Coleridge disfigured by ugly illustrations. But I seldom am grieved in this fashion, for, particularly during the last year, have I often remarked in these pages on the great care and genuine taste with which the reprints have been prepared. Never have reprints been so alluring, so varied and withal so cheap.

Loving my old friends as I do, how can I better honour them than by making others acquainted with them? Shall I not choose some of the most notable reprints to give away

as gifts for Christmas? If I choose new novels I needs must read them first in order to be sure that I have anticipated the taste of my friend, but reprints, no; I know them.

But, what reprints? The bookseller's shop is, like Tom Tiddler's ground, full of treasure, jewels of all sizes and colours lie on every side. I cannot buy them all; how shall I choose?

What is this goodly pile of books in a deep rose binding? These are, indeed, notable reprints—Mr. George Allen's cheap edition of Ruskin's works, published, in leather, at 3s. 6d. each net; and in cloth at 2s. 6d. each net. They are excellent value for the money. Ruskin himself says, in one of his prefaces: "Life being very short, and the quiet hours of it few, we ought to waste none of them in reading valueless books," and that valuable books should, in a civilised country, be within the reach of every one, printed in excellent form, for a just price." Shall I choose "Sesame and Lilies" and the "Ethics of the Dust" for one of my young friends? He is not yet ready for "The Stones of Venice," "Fronde Agrestes," or "The Seven Lamps of Architecture."—Here are the first two volumes of Messrs. Chapman & Hall's Standard Edition of Carlyle—to be completed in eighteen volumes, at five shillings a volume. Surely no such handsome reprint as this has ever before been produced at so small a price. The books are well and strongly bound in black buckram, with portrait or other frontispiece in each volume. The two volumes before me are "The French Revolution" and the lives of Schiller and Sterling. I particularly like the dignified simplicity of these books.—Some volumes from the Illustrated Pocket Library of Plain and Coloured Books (Methuen, 3s. 6d. each net) will exactly suit the mind of a hunting friend in the country. I pick out, from among others, "Mr. Sponge's Sporting Tour," "Ask Mama," and "Frank Fairleigh." Their illustrations are delightfully quaint and although few nowadays read the letterpress, many are glad to have such cuts admirably bound. The plates are excellently well printed. I see the "Pickwick Papers," too, in this same edition—actually a reprint of the first edition—and also Harrison Ainsworth's "Tower of London." There is plenty of choice.

But some of my friends like novels. I must look round for them. Here is Mr. John Long's Library of Modern Classics, printed in good clear type that will not easily tire the eyes, and handsomely bound in soft red leather ornamented with gold. "Adam Bede," for example, has a photogravure portrait of the author and sixteen attractive illustrations by Mr. P. B. Hickling. In this same edition I find "The Cloister and the Hearth"—surely no better novel could be desired—"The History of Henry Esmond," "The Woman in White," "Westward Ho," &c.—stories to suit all tastes. I heartily approve of this library.—Or here is Hawthorne: "The Scarlet Letter," "The Blithedale Romance" and "The House of the Seven Gables," complete in one small volume (Newnes, 3s. 6d. net). Quantity as well as quality.—Messrs. Curtis also publish a pretty edition of the "Tanglewood Tales" at 3s. net. I notice that Hawthorne has been greatly reprinted the last few months.—I would give my friend some of Messrs. Cassell's ever-welcome reprints of Stevenson's novels: "The Master of Ballantrae," "Treasure Island" and "The Island Night's Entertainment" (leather 3s. net, cloth 2s. net), did I not feel sure that she has them already. They are slender volumes, pleasant to handle.—Shall I give her George Borrow's "Lavengro" (Blackie, 2s. 6d. net)? I open its pages, and find the illustrations excellent. How glad I am to see that Borrow's works are now being reprinted cheaply, so that every one may read and admire.—Ah! here is the book I will choose. I gloat enviously over its pages, it is so charming. I have never seen a "Cranford" that I liked half so well (Series of English Idylls, Dent, 5s. net). Anybody would want to read this volume; those who have called "Cranford" dull and uninteresting will repent and wish I had given them this delightful reprint.



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## Christmas Gift Books

### BOYS' BOOKS

WITH perhaps two or three exceptions, which it would be invidious to mention, the boys' books of the current Christmas season are certainly not above the average; mostly, indeed, they are somewhat below it. No new author makes his mark, and no new period or novel theme is exploited. On the contrary, the Spanish Armada, Waterloo, the Peninsular War, the Indian Mutiny, and all the rest of the well-worn periods are re-hashed, re-peopled with fresh adventurers, and re-told with more or less accuracy of historical detail. There seems to be so much room for a new author, with new ideas, working in fresh fields. Why does he tarry?

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them is taken prisoner, is dragged to Lucknow, escapes, reaches Delhi after much trouble, and marches to the relief of Lucknow—and then things turn out well and all ends happily.

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"Children of the Forest," by Egerton R. Young (Oliphant, Anderson, 3s. 6d.) is a straightforward healthy tale of adventure, dealing with Indian life, and gaining an additional novelty from the fact that all the characters are Indians bred and born. The tale opens with a dramatic scene between Nabuno, a beautiful Indian maiden of eighteen summers, and Jisookeo, the charlatan medicine-man, who is trying to poison the girl's father. Subsequently Nabuno goes on a journey alone in the forest, to obtain real medicine for her father, meeting with many adventures, from hairbreadth escapes from bears and wolves to capture by a band of hostile Indians. The book is excellently illustrated.

Under the alluring heading of Romance come three books, two of them by the same author. "The Romance of Modern Exploration," by Archibald Williams, F.R.G.S. (Seeley, 5s.), gives descriptions of curious customs, thrilling adventures and interesting discoveries in all parts of the world. It is a kind of epitome of the best travel books of our time, and is exceedingly well done. Mr. Archibald Williams is also responsible for "The Romance of Modern Locomotion" (Pearson, 5s.), which contains interesting descriptions, in non-technical language, of the rise and development of the railroad systems in all parts of the world. A decidedly good book for boys of an engineering turn of mind, the illustrations are excellent. Even more fascinating is "The Romance of the Animal World," by Edmund Selous (Seeley, 5s.), which treats of animals, birds, fish, insects, and, in fact, all possible descriptions of the strange and curious in natural history. Quite one of the best books of the year. We are re-introduced to our old friend Montezuma in Mr. Tom Bevan's "The War God and the Brown Maiden" (Collins, 3s. 6d.), which plays in 1575, and is quite a handsome tale of adventure and danger overcome. A real Sunday-afternoon sort of a book is "The Children's Crusade," by E. Everett-Green (Nelson, 3s. 6d.), with plenty of Mediævalism and a deal of solemn talk. In its way it is well enough done.

When all branches of the Army parade together the Royal Regiment of Artillery, which, although not by right of antiquity, claims the honour of being the premier regiment in the British service, takes the right of the line. Hence the stories from the history of the Royal Regiment of Artillery which Mr. R. Power Berrey has grouped under the title "The Right of the Line" (Nisbet, 3s. 6d.). A rattling good book; true, exciting and helpful. Gertrude Hollis in "A Slave of the Saracen" (Nelson, 2s. 6d.) tells a tale of the seventh Crusade in a sufficiently artless manner; and a like innocuousness of tone informs R. Stead's story, "Will of the Dales" (Blackie, 2s. 6d.), which treats of the times of Elizabeth and James in a thoroughly harmless fashion. A

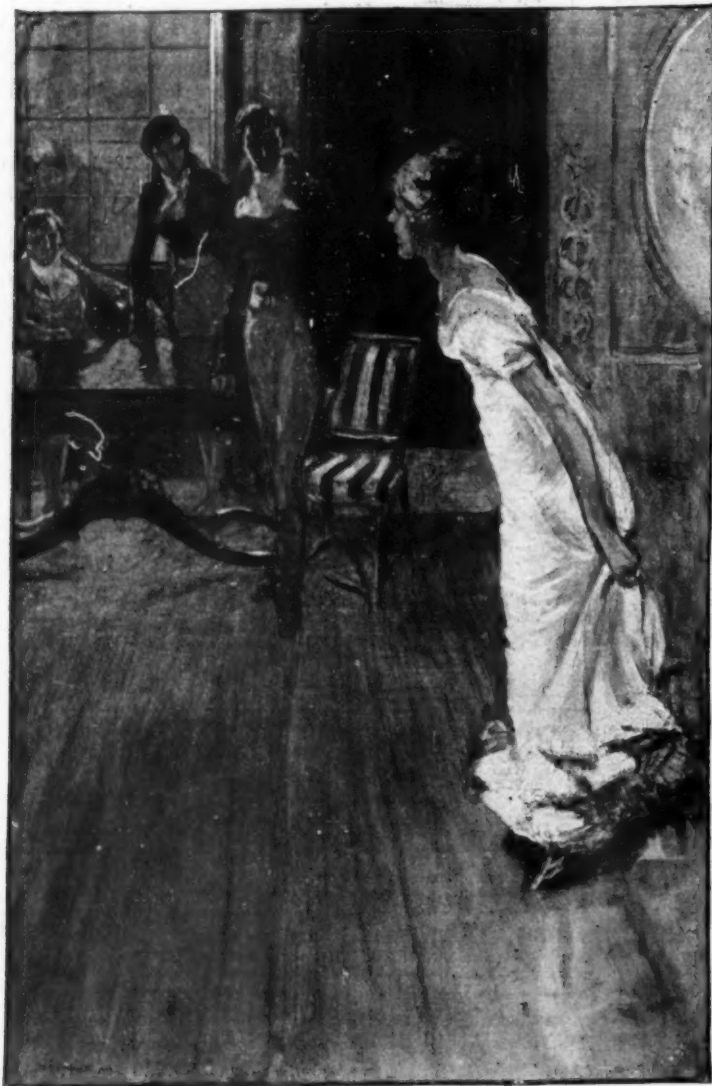


Illustration from "The Knights of Liberty" (Nelson)

anything he has done. There is a first-class murder, a deal of wrong suspicion, much worry and heartburning—and everything comes right in the end. What could any one want more? Mr. Herbert Hayens is to the fore again with "The President's Scouts," a story of the Chilian Revolution (Collins, 5s.). We are with Balmaeceda; we sink an iron-clad; we are alternately victors and vanquished; we cry *Caramba!* and are otherwise thoroughly Chilian. The local colour seems to be all right, and it is a good stirring story. Another good tale by the indefatigable Capt. F. S. Brereton is "A Hero of Lucknow" (Blackie, 5s.), which tells of Claude and Reg Watson, who are stationed at Rowpoor when the Mutiny breaks out. They escape, reach Cawnpore; one of



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Of school stories there is perhaps a smaller selection than usual this year. One of the best is "Brought to Heel: or the Breaking-in of St. Dunstan's," by Kent Carr (Chambers, 5s.). It is full of good sound sense, and will interest all boys from the third form upwards. By the same author is "A Rank Outsider" (Melrose, 5s.), which tells how a comparatively lowly-born schoolboy holds his own and makes his way by sheer strength of character to the highest favour

of masters and boys. The bare name of George Manville Fenn is one to conjure with, and his story "Glyn Severn's Schooldays" (Chambers, 5s.) is fully up to anything he has hitherto written—which is tantamount to saying that it is very good indeed. "The Gold Bat," by P. G. Wodehouse (Black, 3s. 6d.), is a schoolboy story full of good nature, good humour and good fun. The episode of the painting of the statue is excellent. A rather more serious note is touched in "By a Schoolboy's Hand," by Andrew Home (Black, 3s. 6d.), which is interesting, and has some good coloured illustrations. An experienced hand is that of Miss May Baldwin, who, in "That Awful Little Brother" (Chambers, 3s. 6d.), fully equals her work in those two excellent books, "The Popular" and "The Plucky Girl." A rather painfully "goody-good" book is "Enderley Park," by F. B. Harrison (S.P.C.K., 1s. 6d.), which is hardly true to nature or real life, but rather a parable dressed up in modern clothes.

Among sea stories of the season the first and best is undoubtedly Mr. Frank T. Bullen's "Sea Puritans" (Hodder & Stoughton, 6s.), which has all the originality, charm and forcefulness of the best of his previous work. It is a book for adults no less than for boys. A bright account of northern latitudes and perils is contained in "Arctic Explorers: Sir John Franklin, and Fridtjof Nansen," by Henry Harbour (Collins, 1s. 6d.), and "The Phantom Spy," by Fox Russell (Nelson, 2s. 6d.), is a thrilling story of the Peninsular War. In "England's Sea Story" (Melrose, 5s.) Mr. Albert Lee gives a popular record of the doings of the English Navy from the earliest days to the coming of the iron-clad. A reliable and interesting book. "The Ocean Cat's Paw," by G. Manville Fenn (S.P.C.K., 5s.), is perhaps one of his best works; nothing of his has more charm or vitality.

The biographies of "Two Old Sea Dogs"—Drake and Blake—by Herbert Hayens (Collins, 1s. 6d.), is a careful and accurate compilation of naval history. The late G. A. Henty is again to the fore in "By Conduct and Courage" (Blackie, 6s.), a rattling tale of three-decker days, introducing Nelson and a certain amount of contemporary history. The evergreen Robert Leighton is responsible for "Hurrah! for the Spanish Main" (Melrose, 6s.), a tale of Drake's third voyage to Darien, told with much "go" and vivacity. This is certainly one of the best boys' books of the year.

## GIRLS' BOOKS

It is often no easy matter to draw a straight dividing-line between the lighter, simpler variety of the domestic novel for adults and the "story"—so-called—for girls of sixteen years and upwards. The novelette for elder girls is a product which too often suggests merely a tired hand and a tired brain, possessed by some writer aware that she is not quite in trim to make appeal to her usual grown-up public. To such uninspiring work our girls are made freely welcome by its obliging authors. Small wonder that their wares are apt to be rejected with scorn. Amongst the present season's novelettes for girls, however, a few show signs of care and craftsmanship.

"A Girl's Ideal" (Blackie, 5s.) offers to elder girls a bright and sympathetic narrative, which, like all the novelettes and tales of the author—Rosa Mulholland (Lady Gilbert)—is markedly refined in tone. The heroine, Tabby Chaigneau, is a girl of mixed French and Irish parentage, who has been brought up in America. She inherits a large fortune, to which is attached the curious provision that she must enjoy its use for only twelve years, unless she marries Dermot McMurrough within that time. Tabby flings aside the idea of such a marriage, and proceeds to try to satisfy a high ideal in using her wealth while it is hers in furthering the fortunes of others. By-and-by she and Dermot cross each other's paths, fall in love, and are on the eve of marriage, when the oil-springs which are the source of Tabby's income run dry. The young pair accept the reverse with all the greater philosophy because Dermot is already making a name as a distinguished experimentalist

in the science of surgery; and they go cheerfully to the altar. As their prospects are fair in every respect, it seems almost a pity that Lady Gilbert should have brought her story to a conventional ending by causing the oil to flow again, and by leaving her characters in the midst of money-bags—bags destined, however, by the highest of ideals, to be emptied in the service of mankind.

Mrs. Comfort, better known as Miss Bessie Marchant, gives one of her excellent tales of adventure in "The Girls of Wakenside" (Collins, 5s.). The scene of the story is laid in Canada, where Mr. Hillier has a large farm; and Effie Hillier is one of the charming "girls of Wakenside." The remaining two of those in whom we are chiefly interested are Kitty Betham and Irene Wells. Effie and Irene have handsome, stalwart lovers; but little Kitty is heart-whole. This tale is fresh and charming; bewilderingly full of sport and adventure, accidents of all kinds, mysteries, and every variety of fortune. It is a volume heartily to be commended for its abounding incident, its many interests, its wholesome and inspiring tone. It is redolent of the pure airs of that desirable Western land of ours, and is free from all affectation.

"Hope's Tryst," by the same author (Blackie, 3s. 6d.), has similar attractions of manner and matter, but is set in a somewhat more serious key. It is a story of the Siberian frontier, where, for reasons connected with the imprisonment in a penal mining settlement of the heroine's uncle, an English family have made a temporary home. Hope Delayne is a courageous, high-principled girl, who plays



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A variant from the story-book literature is found in "Peerless Women," by Jeanie D. Cochrane (Collins, 1s. 6d.), a series of short biographies illustrating the good work done in the world by such women as the late Queen, Sister Dora, and Florence Nightingale; and by others whose names are less widely known.

Girls between fourteen and sixteen are in that transition stage between childhood and maidenhood when they are described casually by mothers, aunts and other persons who ought to know, by the vague adjective "unformed." Perhaps



Illustration from "The Three Graces" (Melrose)

it is because their unperfected condition is so easily accepted that the professional story-writer takes such small account of the poor things. Books for children are legion; and novelettes and tales for elder girls are plentiful; but for the "unformed" variety few care to be up and doing. Among those few is to be found yearly an unfailing friend of the forsaken—Mrs. L. T. Meade. Two books are before us which have been planned for the joy of middle-aged children of the feminine sex. "Mrs. Pritchard's School" (Chambers, 6s.) shows the writer at her best, and carries out a good idea. Peggy, one of the pupils at Mrs. Pritchard's private school, is guiltless of pretty clothes and pocket-money; and having at home a delicate little sister for whom a change to the seaside is an urgent necessity, she yields to the temptation offered by Rhoda, a vain and ambitious fellow-pupil, and agrees to sell her abilities for what they are worth. Rhoda greatly desires to win the prize in an essay competition about to take place; and she offers Peggy ten pounds for the essay she will write for the competition. The sacrifice is successful, the little sister recovers, and Rhoda wins the prize with Peggy's work. Afterwards the deceit is maintained until the proper moment arrives to close the story, when a third school-girl, who has discovered the secret, acts as Nemesis, and the culprits confess. Though tinged with the artificiality of the author's later manner, this is a bright, well-conceived tale.—"A Modern Tomboy" is a shorter story (Chambers, 5s.), in which Mrs. Meade shows how the life of a home school is affected by the mischievous, heartless pranks of one of the girls, whose reformation is gradually brought about through the agency of two of her schoolmates.

"The Girls of Cromer Hall," by Raymond Jacberns (Nelson, 2s.), another school story, is marked by more careful portraiture of girl-character than are most of its kind. The lassies of the book are grouped about Betty, one of the

youngest, who stands as central figure by reason of her wilfulness and hot temper. Of course, Betty is ultimately subdued to a better frame of mind.—"A Little Maid," by Amy Le Feuvre (R.T.S., 2s.), is a conventionally moral tale of a London girl who views life from an uncompromising standpoint which allows no meeting-ground between sheep and goats. Peggy is early cast on the world; but has a most unusual desire to enter "service," and finally wins everyone's respect and regard.

Yet another tale by Mrs. Meade heads the list of books for girls between ten and fourteen years.—"Petronella" (Chambers, 3s. 6d.) is the title given to a volume containing two stories, the second being "The Coming of Polly." The first is a school-tale, with the naughty girl of whom Mrs. Meade's readers must be just a little tired, for heroine; and the second relates the woe that befel a family into which a final naughty girl was introduced. Needless to say that the mischief-makers in both these colourless little tales are duly "reformed."—"A School Champion," by Raymond Jacberns (Chambers, 3s. 6d.), tells the story of a well-meaning but distracting child, who forces an unnecessary championship on a very unwilling mistress in a boarding-school. Tekla has some freshness about her; and Miss Jacberns writes in an attractive style.—"A Madcap," by Mrs. Meade (Cassell, 3s. 6d.), tells of an English girl who has inherited strong passions from a Spanish mother, and of her treatment by her aunt and school-mistress after her arrival in an English home. It is impossible to say anything in favour of this story, which is wholly unnatural. One of the characters, a boy of twelve, is a remarkable sample of the genus "prig."

"The Ruby Ring," by Mrs. Molesworth (Macmillan, 4s. 6d.), is a pretty, refined little tale of a spoilt child who, through the medium of a magic ring, underwent experiences that taught her the value of home and friends.—"In the Closed Room," by Mrs. Hodgson Burnett (Hodder & Stoughton, 3s. 6d.), is most daintily produced, with tinted illustrations and decorated pages, and is sure to please a child's eye. It is doubtful, however, whether the text will have the same attraction. It is a variant on "The Invisible Playmate"—the little heroine entering "the Closed Room" and playing with the re-incarnate soul of the child who once had lived there. The sketch, which concludes with Judy's death, is beautifully written.—"His Little Daughter," by Amy Le Feuvre (R.T.S., 1s. 6d.), and "Phoebe's Long Holiday," by Mabel Escombe (S.P.C.K., 6d.), are short religious stories having melancholy endings, after the old-fashioned Sunday School style. A healthier tone is preferred now.

## Fairy Tales and Others

Once again the fairies are dancing! Where have they been hiding all the summer? Strange, is it not, that so delicate and ethereal a person as a fairy should appear in the cold winter-time, when the fog makes the street lamps pale, and the frost catches hold of the finger-tips? And why do the fairies choose to live in the bookseller's shop, rubbing their sparkling wings against ponderous erudite volumes and realistic novels? Perhaps they are so cheerful and merry because they know they will soon be transported, in a prosaic brown paper parcel, to holly-wreathed nurseries, where the fire merrily crackles and the children shout with laughter. Alas! we cannot give house room to all the fairies—which shall we choose?

Mr. Andrew Lang has named his book this year "The Brown Fairy Book" (Longmans, 6s.), and very fascinating it is. There are stories retold that little Kaffir children have listened to, while "Ball-Carrier and the Bad One" was told by Red Indian mothers to their little ones ages ago. The first story, "What the Rose did to the Cypress," is a story of the East, about a beautiful heartless Princess, who was so lovely that every one wanted to marry her. But before she would say "yes" every suitor had to answer a conundrum correctly, "What did the Rose do to the Cypress?"



For a long time there was found no Prince who could answer it, and many severed heads adorned the battlements. How the cruel Princess was at last outwitted by Prince Almas every child will want to hear. But there are any amount of good stories in the book, which is quite up to Mr. Lang's previous volumes. It is handsomely bound and most admirably illustrated. Every child will be happy this Yuletide who finds "The Brown Fairy Book" in his stocking. Mrs. Violet Jacob has given us a volume of fairy stories, too, entitled "The Golden Heart" (Heinemann, 5s. net). The story which gives the name to the collection is most exciting. There is a wonderful rescue of a distressed Princess who has been kept by a wicked witch sitting on a rock in mid-ocean with only a cormorant to speak to. "She wore a black robe, against which her arms shone like ivory, and her hair flowed in a shower over her shoulders. . . . Beside her stood the only living creature excepting herself visible on that desolate place—a gigantic grey cormorant of terrible aspect and size." Mrs. Jacob tells her stories simply and well. She does not overload them with incident or unnecessary words. "The Story of the Sorcerer's Sons" is a very pretty story of two Japanese Princesses, called Azalea and Anemone. Mrs. Jacob has proved that she can write a good fairy story as well as a good novel. Another notable book is "The Pedlar's Pack," by Mrs. Alfred Baldwin (Chambers, 6s.), charming both outside and in. The title is very apt—

"There's that within this book suits young and old,  
In choice of wares a very Pedlar's Pack."

It would surely be a very dissatisfied and unpleasant child who did not find some of the wares in this pack to his or her taste. "The Giant's Baby" is quite delightful, while another good story is "Princess Petunia and the Fairy Grimbona." I can heartily recommend this book to perplexed uncles and aunts.

The stories that Ossawippi the little Redskin told to Rennie the pale face, are they not all in the "New World Fairy Book," by Howard Angus Kennedy (Dent, 4s. 6d. net)? Most of them were told to Rennie as he sat among the litter of hickory shavings down on the bank of the big river, where the Indian men and women sat making snow-shoes and lacrosse sticks. Ossawippi told him all about the great Goose-cap, who taught the Indians to plant corn and make snow-shoes and wonderful bead ornaments. Where did Goose-cap go to? "Oh, who knows; some say he went to England, and that's how they learnt to make books and steamboats and things like that." If Goose-cap was Mr. Kennedy's teacher, he has taught him very well indeed. There is a note of originality in the book that should attract Santa Claus' special attention. If a mere mortal may offer advice to such a wise and puissant magician, I would say: Give this book to all your favourite girls and boys. It is a big red book, with charming illustrations, by H. R. Millar—don't forget. Mrs. Nesbit is at her best in "The Phoenix and the Carpet" (Newnes, 6s.), but she has by no means done herself justice in "The New Treasure-Seekers" (Unwin, 6s.). In the first-mentioned tale we meet once again those adorable children who figured in those wonderful adventures with the Psammead. They are singularly favoured children, for another wonderful creature visits them, this time a Phoenix, who is brought to their house in Camden Town wrapped up in a second-hand carpet. It is a magic carpet, and when the children are seated upon it they have only to wish and they are transported wheresoever they please. Of course, their mother thought that the cook ran away, but the children knew that they had left her among copper-coloured savages, on a far-away sunny coast, where "there were curtains of creepers with scented blossoms hanging from the trees, and brilliant birds darted about quite close to their faces." It is a very entertaining book, full of fun and brightness. We cannot say so much for "The New Treasure-Seekers," which, although passably amusing, is not so spontaneously bright as the other volume. And grown-ups who read it will find part of it to be another version of incidents in "The Red House," The Wallypug again! This time his adventures in Fog-land (Pearson, 5s.), for he grows tired of Why and resolves to find pastures new. Mr. Farrow has

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once more written a bright little book that his many admirers will no doubt read with joy. "The Cinematograph Train" (Brimley Johnson, 5s.) is another of Mr. Farrow's efforts,

Its keynote, both in illustrations and in story, is simplicity. Any child would be delighted with it. It is one of the nicest children's books of the season, and its price is most reasonable. It is illustrated by Gertrude Bradley, who has done her work well.

Poor Santa Claus! What a task he will have in selecting presents this year! So many books, so many children and only one Santa Claus. F. T.-S.



Illustration from "In Fairyland" (Jack)

and tells of a little boy's marvellous adventures in Fairyland, whence he is conveyed by the cinematograph train. A gift that should make any donor beloved for ever is Louey Chisholm's "In Fairyland" (Jack, 7s. 6d. net). It is a triumph for writer, illustrator, and publisher alike. Its handsome cover invites inspection, and inspection will surely end in its purchase. I do not recollect having seen so near an approach to what a perfect fairy book should be. It certainly does deserve to be called "a handsome gift-book." Lucky are the children who shall find it among their presents on Christmas morning. It makes the reviewer sigh and wish she were a child again. The translation of De Musset's "Mr. Wind and Madam Rain" (Putnam) should surely be a favourite with children. The illustrations by Mr. Charles Bennet are full of quaintness and humour, and would make any child long to know what they are about, while the book is pleasingly bound in red and gold.

An exceedingly dainty yet simple book is "Sea-Thrift," a fairy tale, by Dollie Radford (De La More, 3s. 6d. net). Ruby is a charming little heroine, and the cottage by the sea is the scene of much merrymaking and strange adventures.

## Gift Books for Small People

In order to arrive at a just estimate of the rather formidable pile of children's gift-books with which we were confronted this season, we formed a small sub-committee to deal with them, consisting of one young lady aged ten years, two young gentlemen aged seven and five respectively, and one "grown-up." Each volume was subjected to the most strict and critical examination, and the result was somewhat as follows, though modifications in the report have here and there been found necessary.

The committee reported favourably of the following books: "The Twins," illustrated by John Hassall (Nelson, 6s.)—most delightful in every way; "The King of the Beasts" (Blackie, 3s. 6d.), where the clever pictures by Mr. Carton Moore Park were generally admired; "Gulliver's Travels" and "Uncle Tom's Cabin" (Black, 6s. each)—most attractively produced, with new coloured illustrations; "Blackie's Children's Annual" (3s. 6d.), which also came in for much commendation; "Eve's Adventures," by S. G. Ashton, charmingly illustrated by Dorothy Furniss (Simpkin, Marshall, 3s. 6d.), was eagerly seized upon by the young lady and, after being read from cover to cover, was pronounced to be "all right"—which, it may be noted, is high praise—"A Bunch of Keys" (Chambers, 2s. 6d. net) met with a warm welcome.

There were numerous volumes which sought to follow in the steps of "Little Black Sambo," but the youngest member of the committee was decidedly of opinion that none of these—"Baby Bunting & Co." (Jarrold, 1s. 6d.), "Snap-shots for Small People," "Eliza Grump," "Billy Ruddylox" (Sonnenschein, 1s. net each), "Little Goldenhair," "Jane," "Pat and the Spider," and "Keeper Jocko" (Nisbet, 1s. 6d., 1s. 6d., 1s. 6d., and 1s.)—approached the originator of this style of book in interest or attractiveness. He was better pleased with three quasi-Japanese books—"The Book of the Mandarinants," "The Book of the Fan," and "The Book of the J. D.'s" (Blackie, 6d. each)—but the elder members complained that there was not enough in the volumes.

Of the fairy tales, Mr. Hassall's "The Old Nursery Stories and Rhymes" (Blackie, 3s. 6d.) was considered the best, but the committee somewhat resented the same pictures and text being used again in separate volumes—"The Dear Old Nursery Tales" (1s.), "My Book of Nursery Rhymes" (1s.), "Puss in Boots" (6d.), and "Cinderella" (6d.)—all Blackie's. The youngest member wished a special note of commendation to be given to "Old Nursery Rhymes dug up at the Pyramids" (Dean), wherein the grown-up member was unable to agree; but it was decided that the matter should be put on record. Another volume of fairy tales which did not occasion any particular remark was "Hans Andersen's Fairy Tales" (Blackie, 2s. 6d.)—part of which,



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to the committee's surprise, was utilised over again in "The Tinder Box" (1s.) and "The Ugly Duckling" (Blackie, 1s.).

Of the books for the very little ones—that is to say, rag and cardboard picture-books, "See-saw" (2s.) and "Baa-baa, Black Sheep" (Dean, 2s. 6d.) were selected as the best. The "Animal Alphabet and Puzzle Pictures" (Dean) was not regarded as satisfactory.

For somewhat older readers were "Pierre" (Dent, 5s.), which the ten-year-old member pronounced to be very good; "William Tell Told Again" (Black, 6s.), which amused the grown-up member exceedingly, with its clever pictures and genuinely funny letterpress—the juvenile members of the committee also thoroughly appreciated it; "Mr. Biddle and the Dragon" (2s. 6d. net) and "Comic Sport and Pastime" (Skeffington, 5s.)—both of these were put aside at once as quite undesirable; while "Leaves from a Baby's Log-book" (S.P.C.K., 1s.) was regarded as not suited, either in "get-up" or in matter, for the youthful reader; the selections from "Arabian Nights" (Dean), on the other hand, were heartily welcomed.

A well-known favourite's work was recognised in "Jolly Jumbo," by Harry Neilson (Blackie, 3s. 6d.), and "Pixie Pickles," by G. E. Farrow and H. B. Neilson (Skeffington, 5s.), but it was regretfully decided that the volumes were somewhat disappointing. "True Stories about Animals" (Blackie, 2s.) was voted quite good, but once more a sense of disappointment was felt at meeting the same matter in "True Tales of Animal Life" (6d.); while the same remarks apply to "Stories from the Bible" and "Scripture Stories" (Blackie, 2s. and 6d.). "Sea and Sand" (Nelson, 3s. 6d.), "Claws and Paws," by Louis Wain (Collins, 2s. 6d.), "The Wonderful Story of Henny-Penny" (Heinemann, 1s.), "Tuffy and the Merboo" (Brimley Johnson, 6s.), and "The New Adventures of Foxy Grandpa" (Chambers, 3s. 6d. net) met with varying verdicts from different members of the committee, while "Trust" (6d.), and "Have some Hay, Old Boy!" (Dean), "An Alphabet" (Blackie, 1s. 6d.), and the "Child's Own Magazine" (S. S. Union, 1s.) were dismissed in silence.

Messrs. Cassell send out a fine batch of books bearing a name honoured in many a nursery—that of Mr. S. H. Hamer. "Cheepy the Chicken" (2s.) certainly went through amazing adventures, which are vivaciously described and also admirably pictured by Mr. Harry Rowntree; "The Little Folks Picture Album in Colour" (5s.); "The Little Folks Adventure Book" (3s. 6d.); and "The Little Folks Animal Book" (3s. 6d.)—pictures galore! Mr. Hamer will make many more little folks his friends this Christmastide. "Gretchen and her Geese," pictured and told by Dorothy Hamilton (Foulis) is very pretty in a quaint, old-world way.

The general verdict of the committee on the season's output of gift-books was that, while there were some very good ones, the general average was not quite so high as usual.

### Other Books for the Little Folk

Among the best of the season's wares is the delightful "Adventures of Cock Robin and his Mate" (Cassell, 6s.), written by Mr. R. Kearton, and illustrated by those photographic studies from life, by the author and his brother, for which they are now famous. Cock Robin tells his chicks, each evening before bedtime, some portion of his life-story. A wise old fellow he is, full of humour and observation, and of a martial disposition that makes him the hero of many a stricken field. No wonder his chicks nightly demanded "more!"—as boy and girl will demand, if we know them aright.—"Stories from Shakespeare for Children," told by Alice S. Hoffman (Dent, 1s. each vol.), are most dainty little books, with charming illustrations in line and decorated title-pages. The author prefaces each book with a nicely written life of Shakespeare, for children; and the four volumes now issued contain the "Midsummer Night's Dream," "As You Like It," "The Tempest," and "Richard II." The stories are all well told.—Children who like poetical allegory will be charmed with Miss Laura

Richards' new book, "The Golden Windows" (Allenson, 2s. 6d.). It contains many pretty fables and fancies, prettily set forth in simple language.

Got up in artistic style is "The Barbarous Babes" (Brimley Johnson, 2s. 6d.), by Edith Ayrton (Mrs. I. Zangwill), a story of some imaginative children whose ideas were apt



Illustration from "Curly" (Gay & Bird)

to run to mischief-making in mother's absence. Though well-written and showing signs of the child-lover, this book is more for parents than for little ones.—Two stories for little girls are "The Deserted Palace," by Mrs. E. Hohler (Blackie, 1s.), and "The Kidnapping of Ursula," by L. C. Reid (Gall & Inglis, 1s.). In the former a timid child learns to love a hitherto unknown father; and in the latter an unruly girl gets into trouble through the over-strictness of a zealous aunt.—Little boys are catered for in "Sonny," by C. M. Rodwell (S.P.C.K., 1s. 6d.); "Little Peterkin," by E. M. Green (S.P.C.K., 1s. 6d.); and "Teddy's Postage Stamp," by Eleanora H. Stooke (Gall & Inglis, 9d.). "Sonny" tells of the ways and doings of some country-bred children, and of the gallant act by which the little hero won a coveted medal. "Little Peterkin" is a charming story of bright little folks who made valued playthings out of two ninepins, and lived in a happy world of make-believe, in which a learned Professor bore a part. "Teddy's Postage Stamp" relates the story of the reformation of a naughty boy by a good boy who came to visit him.

Volumes of short stories are valuable aids to mother and nurse on a wet afternoon. We can cordially recommend the following—"The Blue Baby," by Mrs. Molesworth (Chambers, 3s. 6d.), stories of little people's doings; "Careless Jane," by Katherine Pyle (Chambers, 2s. 6d.), amusing



tales in verse, with pictures or coloured designs on all the pages; "Chirp and Chatter," by Alice Banks; and "Chips and Chops," by R. Neish (Blackie, 1s. 6d. each), stories of animal life; "New Stories for Children," by F. K. Gregory (Watts, 2s. 6d.), a large quarto volume of fairy tales.

All the books mentioned in this article are illustrated, many by excellent artists, whose work enhances the attractions of the various stories. The cover-designs, except in rare cases, are conventional figure or other drawings, showing very little attempt at novelty or artistic merit.

#### Annuals, etc.

For sheer bulk we think "The Leisure Hour" (R.T.S., 7s. 6d.) will take the palm, as it did last year. Nor is the quantity at the expense of the quality, as is vouched for by



Illustration from "Aunt Huldah" (Hodder & Stoughton)

the presence among its other contributors of such well-known names as those of Dr. Gordon Stables, Professor Rainy, D.D., Mr. Tighe Hopkins, and Miss Elizabeth Bacon. The ground it covers is very wide. The volume includes poetry, fiction, biographical sketches, articles on travel, geography and science. The illustrations are both numerous and excellent. Altogether a cheap book at the price.

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"Good Words" and "The Sunday Magazine" (Isbister, 7s. 6d. each). It would be invidious to make a remark in comparison of these two excellent annuals, except that "Good Words" is more secular. It has a truly catholic list of contributors. Both these volumes are admirably illustrated.

"The Gibson Calendar" (Henderson, 10s. 6d.); "The Nelson Calendar," "The Dante Calendar" (Moring). Once again we shall have to think of replenishing our calendars, for 1905 looms very near. We could not do better than buy any or all of these three artistic calendars. The Gibson calendar has now become quite an institution among us, and we should miss the fascinating Gibson girl did we not purchase it. It is as good as ever. There is the handsome young man without any money, and the ugly one with his millions; there is the pretty, demure little widow, and the stout, vulgar matron. Certainly they are types, but we are always glad to meet them again. And the Gibson girl, first as a nymph on the sea-shore, then in a box at the opera, with her eyes on the gallery, where the handsome ineligible sits; who would get tired of her? She seems to bring a smile into every mouth. The Nelson Calendar recalls, by picture and letterpress, the prowess of that great hero, and is admirably gotten up. The same can be said of the Dante Calendar, which is artistically printed in black and red on heavy white paper. There are quotations from Dante's works on each leaf. These calendars serve to remind us agreeably of the passing of time. Nothing could be pleasanter to hang over our writing-tables.

## General Reviews

(continued)

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MR. FORREST has every right to contribute to the history of that wonderful and terrible chapter of our story of the magazine at Delhi, and he has edited the records of the Mutiny in the archives of the Indian Government. The present volumes are expanded from the two Introductions to these papers, with copious extracts from the material thus collected.

The work was not, therefore, planned as an independent historical work, but as an introduction to a collection of materials, and though it forms a more or less continuous narrative, it is perhaps deficient in general plan. For instance, Mr. Forrest is restricted by his documents to the events of which they treat. He plunges straight into the outbreak at Barrackpore over the greased cartridges, and leaves undiscussed the most interesting and still mysterious other causes that led to the Mutiny and made it so general in Bengal, and yet so confined to Bengal and the neighbouring provinces. The greased cartridges were more a pretext than a cause.

Perhaps we are apt to err by overrating the mystery of the movement. The Bengal sepoys were a mercenary army, that had been pampered and allowed to get out of hand; their privileges had been somewhat curtailed, and a rumour went abroad that their caste was to be abolished, and with it their social and religious pride. Indian history was full of mutinies of mercenaries, but generally because they were not paid; and a war of revolted mercenaries, like that between the Carthaginians and their hired troops, is bound to become an *ἀσπονδὸς πόλεμος*. No truce is possible, for the military



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honour that is the pledge of truth has already been broken.

Mr. Forrest's narrative is dependent on his authorities, and forms a sort of "harmony" of them, his own part of the book supplying the continuous thread of narrative. In this work of harmonising and combining he is very skilful. Occasionally he is unnecessarily diffuse on some small matter, on which, we may conjecture, Mr. Forrest's papers were very detailed; occasionally also some interesting matter is passed over briefly, because there is nothing fresh to be stated. It would have been well if Mr. Forrest could have given us more of his own judgments on men and actions, as to which he had such good means of forming a valuable opinion. For instance, there is the much-debated shooting of the Moghul princes at Delhi by Hodson. Mr. Forrest barely chronicles it; does he think it was necessary, excusable, or barbarous? He indignantly rejects the statement that Hodson was shot while looting; and, indeed, as Hodson was mortally wounded at the door of a room in which he knew there were mutineers, but could not well know there was plunder, the accusation carries its own refutation.

The account of the siege of Lucknow is especially vivid and detailed; and the military movements of Sir Colin Campbell are explained with clearness and a good knowledge of strategy. It is curious to find Havelock in one of his fierce little battles deliberately reproducing Frederick the Great's march at Leuthen. The plans are a little too detailed to be quite clear, but are very good; and the views of buildings, from photographs or drawings, are most interesting. Mr. Forrest's style is generally adequate to the needs of a history which is meant to be full of citation. Occasionally he attempts "fine writing," with unfortunate results, but not often. One odd expression occurs on page 317, where Sir Colin's army is said to have numbered "nearly twenty-five thousand six hundred and sixty-four men." Why this precision of number, if it is not exact?

A. R. ROPES.

### Petrarch

THE SECRET OF PETRARCH. By Edmund James Mills. (Unwin. 12s. net.)

PETRARCH, long a neglected name in England, seems now at last to be attracting some of the revived attention which for years past has been given to his predecessor and poetic master, Dante. So, at least, we surmise from the fact that this is the second Petrarchan volume which has appeared among us during the last twelve months or something over, where before Petrarchan literature was a blank. It is a renewal of attention which may well be welcomed, while it is an instance of mutable literary fashion that attention should need to be renewed. Among our Elizabethan forefathers, and for long afterward, Petrarch was the head and supreme fountain of Italian literature; Dante an archaic and unregarded name. The present book is a curious mixture, with little but Petrarch and enthusiasm for Petrarch to give it homogeneity. The first part is a collection and elucidation of all the information regarding Petrarch and Laura which research—previous or the author's own—can make available. The second part is a blank-verse poem or species of undramatic drama, in which the writer has brought out his own conception of the lives and loves of Laura and Petrarch, introducing amidst it translations of some of Petrarch's poems.

The first part has very considerable value as a synopsis of the ascertainable details concerning the two famous

lovers. It has obviously cost enthusiastic labour and research. As a criticism of existing theories about the pair and the relations of the pair, its value is more mixed. Mr. Mills has preconceived views, to which he fervidly clings; and in supporting those views he is not



Frontispiece to "A Hero of Lucknow" (Blackie)

convincing or impartial. We do, for instance, believe no less than himself that Petrarch intended the lady of the poems to be unmarried. When Mr. Mills is criticising the arguments of De Sade and others against her maidenhood, he is sound and logical; but when he presents his own arguments (chiefly internal) in favour of it, he is weak and illogical. They are mostly special pleading, which would rather shake than confirm our own belief. So, again, with regard to the Note in Petrarch's "Virgil" on Laura's death. He exposes acutely the plea for its authenticity; but his own asserted proofs against its authenticity, drawn from the poems, cannot bear examination. He would be the first to see their inconclusiveness from an adversary. The poem, which fills the latter half of the book, is mediocre; but the translations, if not quite first-rate as English poems, are very decidedly superior to most Petrarchan translations—in fact, work of great merit. It is a book which all Petrarchans should read—of much, though unequal, value; and it has very excellent and interesting illustrations from photographs of scenery associated with the poet's life and work.



## My Book of Memory—IX

I HAVE been reading Dickens' "Christmas Carol" once again. Somehow the bells do not ring as cheerily as they were wont to do. Is the change in myself or did I once hear music that was not there? How vividly I can recall the effect the story wrought upon me when first I read it as a lad; how Christmassy it made me feel though it was hot summer-time, how cheery, how charitable. For many years afterward I sought out the Christmas that Dickens had painted; I looked for snow and rime, for waits and carols, for Christmas farings and hearty rejoicings, for poetry and latent pathos. But I found them not and therefore judged the world to be awry. But did the Christmas of Dickens ever exist? How did the "Carol" strike those who first read it—did it convince them? We know with how hearty and heartfelt a welcome it was greeted; but did it break upon the world as a revelation of what should be rather than as a representation of what was?

Setting on one side the religious associations of Christmas, what remains? Many picturesque pens have shown us old Christmas. Does the Christmas of to-day differ from it? Old Christmas, with its uproarious merriment and jollity; the snow ever upon the ground; the bare boughs decked with rime; the ringing ice upon river and lake; the holly and the ivy and the mistletoe-bough; the Christmas-tree; the stockings hung up for Santa Claus; the waits piping and singing; the family gatherings; the reign of peace and goodwill. Did all this ever rule? Were ever ideals indeed crystallised into facts? Dickens painted it once and for all, but is his picture a lovely fantasy or was Christmas verily "once upon a time," a time gone for ever, as he has pictured it to be? So many men, so many answers maybe, and unfortunate must those of us count ourselves who must perforce decide that the "Christmas Carol" is not fact but a beautiful myth.

I cannot bring myself to believe that the glorious good-fellowship of Christmas past is entirely a legend; yet Christmas present appears to me to be a very different matter. As I walk the London streets at Christmastide, amid the reeking fog or the dismal rain, I cannot find that outward expression of rejoicing which Dickens has so vividly described. The shops are indeed bright with many lamps, but not with laughter; the grown-up folk are buying goods with no more merriment than they do at other times; the children seem less young, less joyous than they were of old, less easily pleased, less eager, more critical. Or are they as they used to be and am I growing old and crotchety? Midnight will chime as I sit reading by the fire, but no waits break into the solemn silence with a bidding to good Christian men to rejoice or with the tale of the good King on his errand of mercy; only the rough voices of discordant men singing the refrain of a stupid popular song, intensely vulgar. Christmas day itself—a family gathering, hands shaken and customary compliments exchanged, all mere matter of usage. Is it that custom has staled these delights, as it has blunted the dear old family jokes and anecdotes, heirlooms all of them, brought forth year by year for exhibition with the turkey and plum pudding? Do the young folk still pin their faith to their stockings and to Santa Claus? Is the Christmas-tree to them all that once it was to me? Do children of to-day read Hans Andersen with the eyes of faith? Or are we all—young, elderly and old—growing prosaic, jaded, sceptical in our pleasures? Perhaps

the young ones know too much to place trust any more in that which cannot be proved to be true; two and two make only four to the logical; but it is more often than not the illogical man who is happy.

Christmas has ceased to be an influence in art or in letters. Simple faiths are dying out and complexities do not tend toward the great in painting or in literature. A man who questions the truth of the story of the Nativity cannot paint aright a Madonna or pen a carol or write a Christmas story. "Hark! the herald angels sing" becomes meretricious jingle to those who criticise the manger throne. We have no Christmassy stories nowadays; our Christmas-cards are mere daintinesses of no meaning; as for a ghost—poor ghost—even a babe would greet him with incredulous smile; plum pudding is subject matter for unseemly jests as to dyspeptic results, and who of our hosts would dare stand up, glass in hand and hearty twinkle in his eye, to propose a toast? Ah, me!

Or am I altogether wrong? Is it I that am out of joint and not the time? Should we sit at the feet of Dickens and learn our Christmas lessons once again? However it be, whether the "Christmas Carol" is a presentment of fact or of fancy, the influence of literature is mighty. The pen of the great imaginative writer can colour truth or distort it so as to convince the world that things are other than they are, until some unimpassioned critic comes to put us right, shattering our fairy dreams and pleasant fancies. Oh, would it were right to prefer seemly fictions to unseemly facts. How far happier the Christmas of fiction than that of the light of to-day, as it appears to some of us.

How many fond, foolish but joyous beliefs we are losing, beliefs in all fairy-tales. "Is it true?" that is the everlasting cry, not merely true in essence, as is almost every fairy-tale, but faithful in every detail. Again I ask, is it I or the world that is growing grey? The most powerful of all magicians is he who bids us take up the charm he has prepared for us, words writ upon mere paper—a charm that carries us away from the realities of life into another world, where good overcometh evil, where men and women and children rejoice openly, where there is charity and good-will among men. History is a record, they tell me, of crime and error; poetry, fiction, fairy-tales—they used to be charms against black care, but now—how few poets sing to us, how sordid or bombastic is most of our fiction, and—we have no fairy-tales.

Here am I a-grumbling as if I were some foolish pessimist or jealous cynic. Pooh! The world is a very good world for those who can see through the mists and fogs; but every dog has his dull day.

E. G. O.

## A Popular Fallacy

SCARCELY more than a hundred years ago great words were on men's lips: Formalism and Formalism were tottering; Wordsworth felt that "bliss was it in that dawn to be alive, but to be young was very Heaven"; Beethoven, soon to be betrayed, had not yet indignantly torn from the title-page of the "Eroica" Symphony the name of that incomparable criminal who consumed eight millions of human lives; men had once again discovered that progress is possible.

The intervening century has added more to the sum of human knowledge than any of its predecessors; and in the dawn of the twentieth century men are coming to apply certain now established truths of the scholar and the student to the facts of every day. In a word, last century established, on an inexpugnable basis, the idea that change is orderly and universal—the idea of Evolution. And in especial are men concerned with Change as illustrated in their own bodies: many folk understanding, by evolution, merely the assertion of man's simian origin. Man, then, being descended, as Stevenson has it, from "Probably Arboreal," has undoubtedly made progress. Not only so: his progress is part of a universal process or immutable law: hence, whilst our predecessors of a century ago had concluded that progress is possible, we may go, it is said, a step further and say that progress is inevitable.

But it does not follow from the fact of man's simian origin that he must necessarily become an angel. The popular logic is grossly fallacious. Evolution has not shown progress to be inevitable; but it has proved the contention of a century ago that progress is possible.

At first Spencer did not see this. Brought up to believe in progress, he employed that term in his early essays. It was not until he saw the illegitimacy of the assumption involved that he introduced the non-committal word evolution.

Properly speaking, I should here attempt to define the term progress—ignoring the example of the thousands who use the term without any nice inquiry into the meaning which they and their hearers attach to it. But space fails me, and I must merely protest that I will not hesitate to accept the noblest definition that can be given to it. I should not quarrel with a reference, in that definition, to the "beauty of holiness" or to the assertion that "righteousness exalteth a nation."

But let me at once try to show that Evolution makes no statement as to the inevitableness of progress. Biology, to begin with, knows of species whose individuals are free-swimming when young, parasitic when adult. It knows of descent as well as of ascent. It is familiar with species of lowly form which occur unchanged in every fossil-bearing stratum of the earth's crust, and are multitudinously alive to-day, having marked time these fifty million years. The existence of such forms has indeed, crassly enough, been urged as an argument against the theory of organic evolution, proving, however, only that the antagonist did not understand the theory. Spencer's copiously misinterpreted phrase is "survival of the fittest," not "survival of the best." In certain conditions, such as lack of sunlight, the fittest organism may not be the best. The best needs better conditions and dies out; the worse, being the fitter, survives. What is true of the fungus is true of man. The conditions may be such that mercy, justice and genius cannot survive under them, whilst brutality, fraud and convention can: then again the worse, being fitter, survives. This might apply to newspapers, to men under a military régime, to books, to what you please. It is invariably the fittest that survive; but the fittest may be the worst. Progress, then, is not inevitable; and the proof is furnished both by universal experience and by scientific generalisations.

It is then a fallacy which must never be forgotten or mistaken that, because Evolution has proved the almost incredible baseness of the degrees by which we did ascend, we are therefore necessarily still ascending. That we are ascending I do not doubt; but that *facilis descensus Avernus* I also do not doubt. The ground

gained can be held only by effort: and only by further effort can we go further.

This, as I see it, is a fact of the first importance. If, as might almost excusably be thought, we are in the hands of a law which urges us irresistibly *ad astra*, why need we take thought for the morrow and for the men of the morrow's morrow? At best we can only perchance expedite an inevitable advance; and, for that matter, may not our interference with the natural process which, without our aid, has evolved us from the worm, be as likely to retard as to accelerate?

But it is not so. Last century's revelation of a law which, on the whole, has proved itself so benign, will be worse than useless if it suggest that humanity may rest upon its oars and drift with the tide. The tide, as far as we can judge, moves nowhither, is utterly indifferent. Who will question that, even to-day, a man, rather than to ascend, finds it as easy—nay, easier, given certain conditions—to sink, in his own brief lifetime, to a level simian and infinitely worse than simian: for *corruptio optimi pessima*?

Man has fought his way to a state a little lower than the angels' by converse with forces which treat alike the just and the unjust. Like Archdeacon Sinclair, I am an optimist because I am an evolutionist: because I look on man's amazing record and know that what man has done man can do; but, remembering the change of conditions that will ensue when the sun is *in articulo mortis*, I place my trust not in any supposed inevitable law which makes for progress, but in action, in effort, in

"exultations, agonies,  
And love, and man's unconquerable mind."

C. W. SALEEBY.

## Shakespeare and Vanbrugh

THE TAMING OF THE SHREW" is live still, Vanbrugh's "The Confederacy" is dead, the first-named being founded on solid human nature, the latter on evanescent social politics. "The Confederacy" draws a picture, truthful enough for satirical comedy, of the snobbish wives of well-to-do London "cits" of two hundred years ago, when merchants and business men lived in or near by their places of work, not yet having migrated to the suburbs. Such a state of affairs having ceased to exist and the strict line then drawn between City and Court having been wiped away, the topical fun of the comedy has now merely an antiquarian savour. The characters in the play are not in themselves of compelling interest—extravagant wives who sneer at the source from which is drawn the money they squander, who ape the fads and fashions of the "town"; money-grubbing cits, pert serving-maids, and so forth; the only two of present value being Mrs. Amlet, a Seller of all sorts of Private Affairs to Ladies, who is very natural in her mingled love for and distrust of her scapegrace son, Dick, who himself holds our attention as a capital portrait of a plausible scamp and meets with a far better fate than he deserves. These two parts were brilliantly played by Mrs. Theodore Wright and Mr. Frank Lascelles, two of the finest comedians of the day. If for no other reason, these performances of The Mermaid Society should not be neglected by any lover of the theatre in that they provide us with some admirable acting by performers whom the average manager thinks fit in his unwisdom to overlook. Besides the two named, Miss Dora Hole as Flippanta, the intriguing waiting-maid, and Miss May



Martyn as the hoyden Corinna, were very good. The rest failed to seize the true spirit of the comedy; they lacked the touch of exaggeration called for in playing satirical characters. Next week this Society provides us with Beaumont and Fletcher's "Maid's Tragedy."

It is not easy so to act "The Taming of the Shrew" as to make it acceptable to the taste of to-day. It is a rough-and-tumble farce, with occasional touches of poetry. Doubtless there will be much shaking of heads among the uncouthly good Shakespeareans over Mr. Oscar Asche's Petruchio and Miss Lily Brayton's Katharina; but both performers seem to me to have seized the right idea of Elizabethan farce and to have put it admirably into practice. Mr. Asche conceives Petruchio to be and presents him as a burly, ebullient, rough-and-ready country gentleman, whose mouth waters at the very mention of a shrew to tame. His heart is sound, though his methods be boisterous; he is a fit mate for the spoiled, high-tempered child Katharina, as shown by Miss Brayton. I should like to devote many pages to these admirable performances, but can only note a few points. The spectators are never in doubt that Katharina and Petruchio will be very happy in their married life, once the lady has realised that she cannot ride rough-shod over every one and must take as well as give, and we feel that Petruchio will not only make an excellent lord and master, but that his lady is indeed worth the winning. One excellent point I must note: when the shrew is tamed, being the spoiled child she is, not a grown woman, she bursts out into a boo-hoo of tears, and one realises that with them childhood is put behind and the doors of fine womanhood have opened. I have only two complaints to make. Petruchio at the end should put a thought more tenderness and pride into his "Kiss me, Kate," and the room in Petruchio's country house should not be a barracks, but handsomely furnished. It is indeed delightful to see such forceful and whole-hearted acting as that of Mr. Asche and Miss Brayton. Farce is farce, not overdone comedy, and here we have Elizabethan farce at its best, breeziest and brightest—a boon for which to be very thankful. There were other fine performances. The clowns Biondello and Grumio were exceedingly funny in the hands of Mr. Lyall Swete and Mr. Charles Rock; Mr. Alfred Brydone was genial and natural as Baptista and Mr. Charles Angelo was pretty as Tranio. Altogether a very notable performance; as fine a rendering of a fine farce as we are likely to see and one which should not be missed by any lover of Shakespeare or of strong acting.

W. T. S.

## The Art of Mr. Clausen

**T**HERE is a group of pictures on view at the Goupil Gallery that shows the art of the Professor of Painting at the Royal Academy to great perfection. His larger works are well known for the annual distinction they bring to the Academy; here we have his smaller pieces, more spontaneous notes, often the schemes that seem to have given birth to his larger achievements—and the display produces a delight that betrays the sure foundation on which this very brilliant man has founded his true and beautiful craftsmanship.

There is no man living to-day who states nature so broadly, who is in more true fellowship with her, no one who is so intimate with her changing moods and to

whom her mystic colours make so emotional an appeal as George Clausen. He takes just those exquisite ordinary scenes that are the real essence of the subtle associations that are conveyed to us by the word country, and he takes those scenes in the sweet and tender moments that haunt our whole being when we think of rural sounds and places. These he puts down for us in that broad colour-sense in which our memory retains them, rid of all superfluous detail, strong and telling in all essential truths. One lingers on in this room, instead of hastening to be rid of the show as in most galleries; for, out of the very smallest of this man's paintings comes the delicious whisper of sweet familiar wayside things set down with mastery. Whether he paint the night or the sunlight, the dusk or the sunset, or the break of day, he utters the very music of it all in colours that are the essence of the poetic. He paints in the moonlight the village green or the village shop, and the scene vibrates in the senses, rousing all that emotion of the peaceful village drowsing in the wondrous shadow of the mystery of the darkness, half revealing the beautiful ghosts of the sleeping hamlet. The colour is so true, set down in such dainty harmony. It is as though some poet's voice spoke to us. The lyric intensity of it all—and the all just the simply beautiful thing we call an English village. There is a more "important" painting, as the dealers phrase it, of a couple of men mowing the long lush grass in an orchard, the sun flecking the scene here and there; and the swaying men with swinging scythes seem to send the very swish of their fragrant labour to the listening ear from out the delightful scheme of greens and greys that make this beautiful thing live. I have not seen a finer work from the hands of a man who scarcely knows how to create what is not fine. There is a landscape, a little lane betwixt trees called "October Moonlight," which for sheer technical beauty, for its splendid use of the pulsing bravura of painting, it would be difficult to overpraise, whilst beside it hangs a painting of the westering sun's light upon buildings and strips of grass, "At the Back of the Farm," which for glowing colour is a joy to the eye. There was a little water-colour of a "Village Street" (23) that I shall envy to its possessor as long as I live—a tender-toned picture of a village street with great shadows flung across its roadway, all painted with a decorative sense and a feeling for tender harmony of colour which will remain unforgettable to a man who is wearied to death of gazing at thousands of mediocre pictures every week.

I cannot leave the work of Mr. Clausen without touching upon one of the most beautiful flower-pieces which it has ever been my good fortune to set eyes upon—"Carnations by a Window." The exquisite colour is as subtle as it is pure; the canvas glows like a moving thing. This painter's poetic vision and his treatment of colour lift him from the ranks of the Academy to the heights of purest poetry; indeed, George Clausen is the name of a true poet.

HALDANE MACFALL.

## PERMANENT REPRODUCTIONS

OF THE WORKS OF

G. F. Watts, E. Burne-Jones, D. G. Rossetti,  
Windsor Castle Holbein Drawings,

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## Favourite Books of 1904

In accordance with custom, we wrote to a number of well-known men and women requesting that they would kindly name the two books which, during the past year, they have read with most interest and pleasure. We print some of the replies below:

FREDERIC HARRISON:

"Queen's Quair," by Maurice Hewlett.  
"Veranilda," by George Gissing.

SIDNEY LEE:

"William Shakespeare, Pedagogue and Poacher," by Richard Garnett.  
"Sussex Highways and Byways," by E. V. Lucas.

EGERTON CASTLE:

"The Magnetic North," by Elizabeth Robins.  
"Recent Advance in Physical Science," by W. E. D. Whetham.

H. BELLOC:

I read so shamefully little that I have really no right to reply to the question you have so kindly addressed to me, but within that very narrow area of my reading I think the book which has pleased me most is Miss Bateson's admirable "Mediæval England." If I may mention another book which I have not yet read through, but am reading, it would be Mr. Hewlett's book on Tuscany.

RICHARD GARNETT:

"Lord Acton's Letters."  
"Life of Sir Edward Burne-Jones."

NORA CHESSON:

"Motherhood," by L. P. Truscott.  
"Modern Poems," by R. C. Ensor.  
The one for its extremely careful psychological study of Pauline and her husband; the other for its original and delicate, yet strong, work.

LUCY CLIFFORD:

"The Dark Ages," by W. P. Ker.  
"The Magnetic North," by Elizabeth Robins.

ARTHUR W. PINERO:

"A History of Modern England," by Herbert Paul.  
"Life and Letters of Mandell Creighton," by his Wife.

E. V. LUCAS:

"The Queen's Quair," by Maurice Hewlett.  
"The Purple Land," by W. H. Hudson.

EDMUND GOSSE:

No second work of the imagination, so far as I know, has, in my opinion, approached in vigour of imagination and richness of execution the "Queen's Quair" of Mr. Maurice Hewlett.

WALTER CRANE:

"Isabella d'Este," by Julia Cartwright.  
"London before the Conquest," by Professor Lethaby.

## Correspondence

## The "Vast Slaughter-House."

SIR,—Dr. Saleeby, in his review of Frank Bullen's "Creatures of the Sea," says that Mill's terrible indictment of Nature as a vast slaughter-house ought to be met. It is indeed so depressing a theory as to be a heavy burden on any mind that accepts it, and perhaps you will therefore allow me to say a word against it. Mill's phrase of course means much more than the truism that animals prey on each other, and are well furnished with weapons for the purpose. What it really implies is that cruelty pervades the whole system of nature, and that the physical world is a scene of continual torment and suffering. None who holds

this to be true can believe in a God of wisdom and love. The question really is this: Does suffering preponderate in the world, or does enjoyment? I answer the question for myself in this way: I live in a parish of about four hundred people. Of these five are at present ill, and yet even they are fairly cheerful, and enjoy books and conversation at times. One man is dying of cancer, and at intervals has to endure intense pain; and yet even he can talk and laugh now and then. But let me put the estimate a good deal higher, and suppose that twenty in the four hundred are suffering enough to make them wish they did not exist (which is certainly a great exaggeration). Then, five per cent. are in pain; the rest enjoy life—some much, some moderately. I do not see why this estimate should not hold good for the whole human race; for one place is very like another, in spite of the "slummer's fallacy" that every court in every town reeks with disease, drunkenness and brutality. In the next place, I think that no one will assert that the lower animals suffer as much as men do. Suppose, therefore, that we put their suffering at two per cent., which I think is a decided overestimate. At any one given moment, then, if I am correct, five per cent. of mankind and two per cent. of the lower animals are suffering. Consequently, ninety-five per cent. of men and ninety-eight of other living things are enjoying life: men with differing degrees of happiness; but the lower creatures in an ecstasy of *bien-être*, for they know neither sickness, want, nor care. Is this one's idea of a vast slaughter-house? I go into my garden—which is on a height—and see thence a multitude of sheep and cattle, rooks and other birds, swarms of insects in summer: all are revelling in life; as are the fish in the sea, two miles off. True, a little "murdering" is going on. In the covert close by a rabbit, perhaps, is being killed by a stoat; big fishes are eating little ones; a kestrel is hovering over a rat; and birds are devouring worms and insects. Yet this suffering is but a drop in the ocean of joy. And what degree of pain does even this drop imply? We import our own sensitiveness and self-consciousness into the feelings of the lower creatures, and impute to them what we should feel under the same circumstances. I may give as a good instance the following remark of Pettigrew in his "Handy Book of Bees": "What is termed the massacre of drones seems a strangely cruel process. Well might a great naturalist exclaim: 'The climax of drone-life is wonderful, a chapter of horrors, which clouds the harmony of an otherwise beautiful system of insect-life.' Now, what really happens? Say there are a thousand drones in a hive. From the moment they appear on the scene they live a life of indolent enjoyment in the sunshine, even being often fed with honey by the workers. The time comes at last when they are no longer wanted, and are ejected from the hive. Some are stung to death, and perish in a few moments; the rest lead a joyous existence, apart from the hive, so long as food and sunshine last. Then, chilled by the advancing autumn, they sink into a torpor, and pass painlessly out of existence. And this is a "chapter of horrors"! Is not a drone's life rather the very ideal of a sensual paradise? But Pettigrew's view well illustrates the pessimistic mind which can regard all nature as a scene of pain and bloodshed. We have to remember that the lower animals do not know what death is. Even when it comes by violence there is, at most, a minute or two of pain, and then they "fall asleep." And this momentary agony has to be set against the preceding months or years of unbroken enjoyment. But myriads of animals die a natural death. Here, again, we think of pangs of disease or of starvation, and the dread of approaching death. As a matter of fact, in almost all cases a slow stupor creeps over the frame, a painless swoon, and then the end. Mr. Hudson has beautifully described the death of a swift, which he chanced to witness. While hovering high in air with its companions it left them, and, circling slowly round and round, alighted on the ground. Mr. Hudson walked up, and found it quite dead. This must typify the end of many creatures; but where they are killed by others the pain is brief, and scarcely greater. Nor must we forget that the idea of torment or cruelty is in our minds only. It



is not felt by beasts of prey or their victims. To them the hunting and being hunted is more like a kind of game, which in a way brings pleasure, by keeping every faculty at full stretch. A spell of unclouded enjoyment, terminated suddenly by a few instants of pain (if it be pain), represents the existence of all the lower creatures. Does this convey to our minds the idea of nature as a vast slaughter-house, of creatures "murdering and being murdered," in the common acceptance of those words? I revert to my first remark—which I think is true—that at any given moment not more than five per cent. of human beings, and two per cent. of the lower animals, are suffering; all the rest are enjoying life—most of them exceedingly. And therefore I find it possible to believe in a benevolent Creator. The more so, when I believe, further, that human pain is helping to develop man into a higher and immortal being, and that the suffering of the lower creation is very much slighter than is generally supposed, because without self-consciousness pain can scarcely exist. The system of nature seems to be founded on the principle of cramming every corner of the world with sentient life, beings, from the highest to the lowest grade, which may enjoy existence. And this system seems, almost necessarily, to involve their perpetual rivalry, struggle, fighting, hunting, and devouring each other. It is difficult to imagine how else all their vigour and faculties could be called into play. The only alternative seems to be a world containing a very moderate number of living creatures, who should live entirely on a vegetable diet. It would be more peaceful, but certainly less interesting.—Yours, &c. D. P.

### The English Language

SIR,—A few weeks ago Mr. Andrew Lang drew attention to the lack of grammatical knowledge displayed by the average person of to-day, and he was severe on those authors whose ill-written books are liable to foster a carelessness of expression in the minds of their readers. Shortly after the appearance of Mr. Lang's article there was a mild controversy in "The Times" concerning the importation of French words and phrases to the exclusion of those equally apt in English which had done good service for several hundreds of years. His Honour Judge Rentoul has also drawn attention to the sad deficiency of Englishmen in the art of conversation, and Sir Albert Rolit has urged the necessity of making better use of our language, the beauties of which are at present so little known and appreciated. Again, a military writer in the "Globe" has drawn attention to statements which have been made by Army coaches concerning the writing, spelling and diction of the public-school boy, which, they contend, are not up to the standard reached in the Board Schools; and, further, a dramatic critic, in his notice of a play by Congreve, recently revived by the Mermaid Society, refers to its "delightful and forgotten language." In view of these facts, and also the fact that the writers and speakers who have the greatest effect upon the minds of people are they who employ as nearly as possible the pure and simple language of our forefathers, I ask whether the time has not arrived when those interested in the subject should form themselves into a society for the preservation of the English language? If such masters of diction as John Morley, Andrew Lang, Robert Blatchford, and the like, would give their support to the formation of a grammatical society, it could not fail to have a far-reaching and beneficial effect among all classes in town and country.—Yours, &c. F. D. BONE.

### Divine Discontent.

SIR,—It is not for me to criticise the reading of history of so distinguished and profound an historian as Dr. Gairdner, and I thank him for the instructive remarks which show that Jesus Christ was a Reformer who could *discriminate*; perhaps the only judicial enthusiast in history. But I am heartily surprised that any one reading my article could imagine that, in my use of the word Protestant, I had Luther, Knox, &c., in my mind. Surely the whole article made it plain that I was using the word in its noble and original sense. A Protestant—splendid name—is a man who protests. Savonarola and St. Francis were Protestants.

So I adhere to the criticised sentence. Dr. Gairdner would substitute the word Reformer for Protestant: but protest is the subjective state which issues in objective reform.—Yours, &c. C. W. SALEEBY.

### Dickens as a Novelist.

SIR,—*"Pickwickian"* is typical of the uncritical Dickens-worshipping crowd. He rightly claims that Dickens' novels have given pleasure to thousands—and so has *"Punch and Judy."* Dickens may have drawn his characters from originals, but he certainly spoiled the originals, converting them into veritable caricatures. For example, Boythorn is in no way like Walter Savage Landor, save that he has some of that great man's superficial qualities, and even those are ridiculously distorted; and surely Harold Skimpole is not a decent portrait of Leigh Hunt! Who ever met a Micawber in real life? We have met persons who were "waiting for something to turn up"—that is the only reality in Micawber. Dickens showed his gross ignorance of France and the French by his clumsy picture of a French melodramatic villain who can speak neither English nor French in *"Little Dorrit."* The truth is, Dickens appealed to the *ignobile vulgus*, in other words, the majority. I do not see that Gulliver has anything to say to the case.—Yours, &c. D. F. H.

## The New Writers' Column

### The Appeal of the Drama

THE fascination that the theatre exercises over civilised man is not an artificially produced or exotic influence, but a natural concomitant of mental evolution. That a prejudice should still exist against it may be traced to the survival of the old superstitious fear that the representation of life in any form was in defiance of a Deity, who would regard even the numbering of a people as a tempting of his providence.

Over such questions the anthropologist may wax grey; to him we leave them, whilst we maintain that it is a natural instinct and not innate wickedness that makes a man exclaim "The play's the thing."

Life is composed of feelings, actions, thoughts. First in order of time come the feelings, which strive to find expression in action, by which in turn they are modified. Mediating between these two in the seat of government (though oftentimes with rebellious subjects) is the intellect, that thinking part of a man which endeavours to balance emotion with action, and to train emotion to keep within the bounds wherein it may hope to find expression in action, so that life may achieve the contentment of equability. The mind in its task has two guides, the inherited experience of the ages, taught to it with authority in law, custom and religion, and its own personally gained experience, which checks the knowledge received from the former, approving here and disallowing there.

And because in this game of life, this fitting of action to emotion, so few combinations are permanently known, so numberless are the possibilities of mistake, so limited are our opportunities of personally checking transmitted experience, it is most natural that we should avail ourselves of this power of the stage (and in a lesser degree of fiction) to amplify our personal knowledge in a way that is second only to life's lesson.

For Drama concerns itself alone with the mating of emotion to action, its text is taken from the moods, sentiments and passions, and its moral is the effect produced by their being forced into certain definite lines of action. If it is expected that a man skilled in art, game, or craft will be anxious to compare his prowess with another's, still more natural is our eagerness to mark the

failures and successes of our fellow-man. Briefly to epitomise the different methods employed in drama to exhibit the interplay between emotion and action; in a play we expect to find a serious attempt to illustrate life: the theatre is the market-place in which the wares of the world and the price to be paid are displayed before us. In Tragedy, which aims at a more final interpretation of Life, one at present truer to nature in that to Death is left the unification of man's complexities, the searchlight is turned on the elemental passions and there is shown the disaster that befalls those who leave them unrestrained. The problem play calls to the bar of judgment the codified experience of law and custom, charges them with being outworn and unsuitable to the mood of its own generation. Comedy, an illustration of life's lighter moods, seizes on incongruities between emotion and action: emotions not compatible with the action, or action that has not the right connecting link with the emotion. Farce and Melodrama, by exaggeration, ridicule certain aspects of life.

It would be an easy matter to moralise on the appeal which the various forms of drama make to different classes, but that would take space and time, sufficient if the point be admitted that the attraction of the theatre is dependent to a large extent on our ignorance of the rules of the game of life—the best game a man can play, if he do not take his failures too seriously, his successes with too much pride, if, in fact, he will "play the game."

MAY GILL.

#### REGULATIONS.

We will consider carefully any article sent in to us, in length not more than 500 words, if guaranteed by the writer that no composition of his (or hers) has ever been printed or published in any journal, magazine or other publication, or in book form, and if the article is suitable to the pages of THE ACADEMY AND LITERATURE and of sufficient merit, we will print it in THE NEW WRITERS' COLUMN, sending the writer a cheque in accordance with our usual rate of payment. The article must be signed with the author's full name. We must trust to the contributors' sense of honour not to abuse our confidence.

#### RULES.

1. The article may be on any subject of literary, art, or antiquarian interest; freshness of subject, of treatment and style will chiefly influence the acceptance of any article.
2. The length of the article must not exceed five hundred words.
3. MS. must be written clearly, or typewritten, on one side only of the paper.
4. The Editor cannot enter into any correspondence regarding this column.
5. If contributors desire their MSS. to be returned in case of their not being printed, stamps must be sent for this purpose.
6. No MS. will be considered that is not accompanied by the writer's full name and address and an intimation that the writer is qualified to write for the *New Writers' Column*.
7. All communications must be addressed to the Editor, THE ACADEMY AND LITERATURE, 9 East Harding Street, London, E.C.; the envelope being marked "N. W. C." on top left-hand corner.
8. The Editor will not hold himself responsible for any lost MS.; a duplicate copy should be kept by the writer.
9. Each MS. must have attached to it the competition coupon (given on one of the cover pages).

## New Monthly Competition

#### REGULATIONS.

WE shall give, until further notice, a monthly prize, value £1 1s., for the best criticism of a specified book. The prize will take the form of a £1 1s. subscription to Messrs. W. H. Smith & Son's Circulating Library. In the case of any prize-winner living too far from the nearest branch of this library, or for any other good reason not desiring to subscribe to it, the subscription will be transferred to another library, to be chosen by the prize-winner. If already a sub-

scriber to a library, the guinea will run from end of present subscription or be added to it at once. The prize-winner will be sent an order on the library selected, a cheque for £1 1s. being forwarded with proper notification to the proprietors. The winning criticism will be printed, with the writer's name, in THE ACADEMY AND LITERATURE. Style and independence of view will be chiefly taken into account in awarding the prize. We need not remind competitors that they are not called upon to buy the selected books, but can obtain them from a library.

#### RULES.

1. The criticism must not exceed eight hundred words or be less than five hundred.
2. All communications must be addressed to "The Competition Editor, THE ACADEMY, 9 East Harding Street, London, E.C."
3. The Editor's judgment in awarding the prize must be considered final.
4. The MS. must be clearly written by hand, or typewritten, on one side only of the paper.
5. No competitor can win the prize more than once in three months. In case a previous prize-winner sends in the best criticism, his (or her) paper will be printed, the prize going, however, to the next best sent in by a non-prize-winner.
6. The competition coupon must be filled in and sent with the MS. (See page 2 of Cover.)

## SUBJECT FOR SECOND COMPETITION

"GREAT ENGLISHMEN OF THE SIXTEENTH CENTURY."

By Sidney Lee.

(Published by Messrs. Archibald Constable & Co.  
7s. 6d. net.)

Competitors' MSS. must reach this office not later  
than December 12.

## "Academy" Questions & Answers

Questions and Answers for this column must be addressed to THE EDITOR, THE ACADEMY AND LITERATURE, 9 East Harding Street, London, E.C. The envelope to be marked in the top left-hand corner "A.Q.A." Each Question or Answer must be written on a separate sheet of paper and on only one side of the paper, which must bear the sender's full name and address, not necessarily for publication. The Editor will not undertake the forwarding of any correspondence. Questions must be confined to matters of Literature, History, Archaeology, Folk-lore, Art, Music and the Drama. The Editor reserves the right of deciding whether or not any Question or Answer is of sufficient interest to be published.

Questions must NOT be such as can be answered from the ordinary works of reference.

#### COMPETITION.

Until further notice, four prizes, of the value of 5/- each, will be awarded weekly for the two best Questions and the two best Answers contributed to "Academy" Questions and Answers.

The Editor's decision must be considered absolutely final and no correspondence whatever will be entered upon with regard to the awards. The names and addresses of prize-winners will not be published, but the winning Questions and Answers will be indicated by an asterisk. Each prize will consist of 5/- worth of books to be chosen by the several prize-winners. The name and address of the booksellers where the book or books can be obtained will be given. Winners outside the United Kingdom will receive a cheque for 5/-. No competitor can win a prize more than once in three months.

One of the four weekly prizes will be awarded, whenever possible, to a Shakespearean Question or Answer.

Non-adherence to the rules and regulations of "Questions and Answers" carries disqualification.

#### NOTE.

THE WORD "Fog."—Of fogs we have had plenty of late, but Professor Skeat states that the origin of the word is "unknown"; however, it appears to be closely related to the Latin *fucus*. To realise this conception we must revert to that ancient geographer and explorer known as Hanno the Phœnician, who sailed forth to explore the coasts of West Africa. His details were expanded by Avienus, by whom we are told that "no ship ventures into the open [or Atlantic] sea, where violent gales obstruct navigation and thick fogs rest on the waters." Strabo and Pliny entertained very hazy notions of our western waters, and the German Ocean is known as "hazy." Among their terms we find the "mare pigrum," or sluggish sea; the mare Cronium or Amalchium—i.e., the concentered sea, supposed for the frozen ocean; *mori varusa*, or dead sea, adapted from the Palestinian Asphaltitis. Later writers explain that the "obstructions" arose from seaweeds, and it remained for Columbus to determine the locality of this "Sargasso sea," about 20° to 25° N. lat.; it represents a morbid growth of the *fucus natans*, concentered in a secluded section of the Atlantic Ocean, between two opposite currents. In botany we have the *sargassum bacciferum* or *fucoid cystoseiridæ*; for its etymology we turn to the Hebrew and Chaldean "sarag," entwined network, interwoven; Greek *σάργα* a plait or band; Spanish *sarga*, zarza, osier, willow, or bramble, *sargazo*, the gulf-weed, so named from the Gulf of Mexico; from these roots we also get the word "sarsaparilla," a *smilax*, absolute identity disputed. Allied herewith is the Sp. *sargo*, Latin *sargus*, but apparently for the bonito or tunny, which fattens on this "sargasso" district of *fucaceæ*. We find the tunny figured on the archaic coinage of Gades, Ha-Gadir, or



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Gadira, now Cadiz. "Fogge" is quoted as an early form of the word, meaning coarse grass, technically a weed, as with sea-wrack; similar forms exist in Scandinavian as *fogge*, to drift; *fog*, spray; *fokinn*, *fjuka*, both for drift; evidently connected with the Latin *fugio*, implying motion; so Greek *φύκος*, sea-wrack; *φύγω*, to flee; Latin *fugax*, "swift," and our fugitive A. HALL.

## Questions

### LITERATURE.

HOMER.—It is stated that this "father of the poets" used the *digamma*; have we any archaic edition of the "Iliad" showing the full extent to which this process was carried?—A. HALL.

UPPER GIPSEY.—In "The Rover," by Mrs. Aphra Behn, Hellena asks, "Can you teach me to weave inle to pass my time with? 'Tis upper gipsy that too." Inkle is a kind of inferior tape; what is the meaning of the last phrase? A story by Mrs. Molesworth has the title "Hepsy Gipsy."—OUTIS.

AUTHORS WANTED.—Can any reader tell me the author of the lines I give below, and also in what poem they appear?—

Strange the world about me lies,  
Never yet familiar grown;  
Still disturbs me with surprise,  
Haunts me like a face half-known.—F. H. B.

Can any one inform me as to the author of the following lines:

Father, no prophet's laws I seek,  
Thy laws in Nature's works appear;  
I own myself corrupt and weak,  
Yet will I pray, for thou wilt hear!  
—Helen Dunmore (Braisted).

Can any reader tell me where the following lines are to be found?—

They reared no trophy o'er his grave,  
They bade no requiem flow;  
What left they there to tell the brave  
That a warrior slept below?  
A shattered spear, a cloven shield,  
A helm with its bright plume torn.

I remember this being set for Latin Elegiacs at Merchant Taylors'—S.C. (Ealing).

### GENERAL.

A TWO-LEGGED ANIMAL.—In the "Antocrat of the Breakfast Table," Chap. I., O. W. Holmes describes Othello as "a two-legged animal with feathers." Why is this description applicable to the Moor of Venice?—J. S. LEACH (West Bromwich).

## Answers

### SHAKESPEARE.

SHAKESPEARE'S BLACK VERSE.—Mr. Churton Collins has no doubt that "Titus Andronicus" is really Shakespeare's, and not a play merely touched up by him. The date of composition is generally given as 1589-90; and the opening speech by Saturninus is as follows:

Noble patricians, patrons of my right,  
Defend the justice of my cause with arms;  
And, countrymen, my loving followers,  
Plead my successive title with your swords:  
I am his first-born son, that was the last  
That wore the imperial diadem of Rome;  
Then let my father's honours live in me,  
Nor wrong mine age with this indignity.

Of "Love's Labour's Lost" there is no doubt, and, according to Professor Bowden, it is the first play certainly Shakespeare's, and of 1590 or thereabouts. It begins:

Let fame, that all hunt after in their lives,  
Live register'd upon our brazen tombs,  
And then grace us in the disgrace of death;  
When, spite of cormorant devouring Time,  
The endeavour of this present breath may buy  
That honour that shall bate his scythe's keen edge,  
And make us heirs of all eternity.

"The opening speech of the King on the immortality of fame—on the triumph of fame over death—and the nobler parts of Biron," says Walter Pater, "have something of the monumental style of Shakespeare's Sonnets."—A. R. B. (Malvern).

SHAKESPEARE AND RABELAIS.—That Shakespeare was acquainted with the writings of Rabelais is pretty clear from several instances in addition to the one referred to in the question. For instance, Holofernes, the pedant in "Love's Labour's Lost," could hardly get his remarkable name from any one except Thubal Holofernes, who was tutor to Gargantua. Again, Sir Andrew, in "Twelfth Night" (II. iii. 23), says, "When thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Quebus." &c. These extraordinary words, akin to gibberish, are most likely modelled on Rabelais, who abounds in oddities of the kind, and possibly the speech of Kinsbrech before Pantagruel (Bk. II. c. ii.) was the particular one here thought of. Then there is the Rabelaisian "beast with two backs," which is made use of in "Othello" (I. i. 116). Again, Edgar, in "King Lear," speaks of Nero as "an angler in the lake of darkness," and Rabelais speaks of Trajan as a fisher of frogs in Hades (Bk. II. c. xxx.). Moreover, Joseph Hall, the Satirist, afterwards Bishop of Norwich, knew that some English writer was copying Rabelais about the year 1597, for he refers to it in his Satires (Bk. II. Sat. I.), and this occurs in the midst of a tirade against Laboe, by whom Hall meant the author of "Venus and Adonis." So we may take it that Shakespeare enjoyed the Gallic humour, and this knowledge may account somewhat for the peculiar and inimitable passages of wit in the immortal plays. There is a long article, written many years ago, in the "Jahrbuch" of the German Shakespeare Society, in Volume IX., if any further information is required.—No Quid Nimis.

SHAKESPEARE AND RABELAIS.—A book entitled "The History of Gargantua," a romance translated from Rabelais and alluded to by Shakespeare in "As You Like It," was entered on the books of the Stationers' Company in 1584, but there was, no doubt, a much earlier edition, as there appears to be notice of an English translation in 1575. Rabelais is one of the few great writers with whom Shakespeare is known to have been acquainted. Brandes, in his study of Shakespeare, besides mentioning the instance in "As You Like It" (III. ii.), where Shakespeare has borrowed from Rabelais, also compares the characters of Falstaff and Panurge. He says:

"Panurge, like Falstaff, is loquacious, witty, crafty, and utterly unscrupulous, a humorist who stops the mouths of all around him by unblushing effrontery. In war, Panurge is no more of a hero than Falstaff, but, like Falstaff, he stabs the foemen who have already fallen. He is superstitious, yet his buffoonery holds nothing sacred, and he steals from the church plate. He is thoroughly selfish, sensual, and slothful, shameless, revengeful, and light-fingered, and as time goes on becomes even a greater poltroon and braggart." Shakespeare authorities do not seem to have traced any further instances of Rabelais in the plays other than those mentioned.—A.E.I. (Sheffield).

"THE TEMPEST," III. i. 14-15.—The attention of readers of Mr. Cunningham's emendation of these lines, given in your issue of May 7, has, perhaps, been drawn to the treatment of the lines in the latest acting version of "The Tempest." The first folio has:

But these sweet thoughts do even refresh my labours  
Most busie lest, when I doe it.

The word "lest" has given rise to much difficulty, and many emendations have been proposed. If the writer heard the text correctly from the auditorium of His Majesty's Theatre, the editor of the present acting version has out the Gordian knot by omitting the offending word, leaving the line thus:

Most busy when I do it.

I venture to suggest an emendation which has, at least, the recommendation of extreme simplicity. In the first folio the long s in "lest" should, perhaps, have been an f. If so printed, the lines stand thus:

But these sweet thoughts do even refresh my labours  
Most busy left, when I do it.

By this slight alteration we obtain a readily intelligible passage. Ferdinand's task in removing the logs is "baseness" and "a mean task"; such base mechanical toil, while it occupies the body, does not engross the mind, but leaves the thoughts of the toiler free; thus Ferdinand's sweet thoughts (of Miranda) are left most busy while he performs his labour.—George Newall.

THE PROVISIONS OF SHAKESPEARE.—No doubt several such instances are to be found. Here is one which strikingly anticipates the motor car:

If one of mean affairs  
May plod it in a week, why may not I  
Glide thither in a day? ("Cymbeline," III. ii.).  
S.C. (Ealing).

FALSTAFF.—This family flourished for several generations at Yarmouth, and the name is very probably put for "palister," because pilgrims returning from the Crusades carried a "staff" of the palm tree, mostly as mendicants or worn-out soldiers. One branch thereof settled in Warwickshire, and the name became mutilated to Fastolf; of this line was the general known as Sir John Fastolf. He was a dealer in herrings, owner of Herring Wharf on the Thames, and, being commissioned to provision the troops campaigning in France therewith, he fought an action called the "Battle of Herring." He was a real soldier, and acquired wealth from the sums paid for the redemption of French nobles captured under his command. But, being a Knight of the Garter, he was unjustly deprived thereof on a spurious charge of cowardice; hence the contempt showered on his name by Shakespeare. However, he was hastily introduced to replace a character known as Sir John Oldcastle, and the change represents the clerical animosity between Catholics and Protestants, for Oldcastle, a Wicliffite, "died a martyr." But Oldcastle only replaced a discreditable parish priest called "Sir John," who is represented as thief and drunkard; all this from the religious changes under the Tudor dynasty.—A. HALL.

### LITERATURE.

"DIVINA COMMEDIA."—The word *Comedy*, as a translation of *Commedia*, in this case is not a correct rendering. Italians, like French, use the word *Commedia*, *Comédie*, as English use "farce," "rubbish," "humbug." *Quelle Comédie! Che Commedia!* "What a farce! What rubbish!" *Divina Commedia* is used by Dante in a sarcastic sense, and should be "rendered" into English as "Divine Farce." Were I to translate Dante into English I should entitle it "The Heavenly Farce."—Georgina Weldon.

"THE DIVINE COMEDY."—This title was not Dante's own. It probably had its origin in the poet's own description of the poem as "lo sacroto poema" (Par. xliii. 62) and "il poema sacro" (Par. xxv. 1). It is found in some of the oldest MSS. of the poem, and in Boccaccio's "Life of Dante." The first printed edition bearing this title ("Divina Commedia") is the Venice one of 1555; in a previous edition, with Landino's commentary (Florence, 1481), the epithet "divine" is applied to Dante himself, but not to the poem. In the earliest printed editions the title is simply "La Commedia di Dante Alighieri." In his letter to Can Grande, in which he dedicates to him the "Paradiso," Dante himself says: "The aim of the work is to remove those living in this life from a state of misery, and to guide them to a state of happiness. . . . The title of the book is 'Here beginneth the Comedy of Dante Alighieri, a Florentine by birth but not by character.' And for the comprehension of this it must be understood that . . . comedy is a certain kind of poetical narrative which differs from all others. It differs from tragedy in its subject matter in this way, that tragedy in its beginning is admirable and quiet; in its ending or catastrophe, foul and horrible. . . . Comedy, on the other hand, begins with adverse circumstances, but its theme has a happy termination. . . . Likewise they differ in their style of language, for tragedy is lofty and sublime, comedy lowly and humble. . . . From this it is evident why the present work is called a comedy. For if we consider the theme, in its beginning it is horrible and foul, because it is Hell; in its ending, fortunate, desirable, and joyful, because it is Paradise; and if we consider the style of language, the style is lowly and humble, because it is the vulgar tongue, in which even housewives hold converse."—A.R.B. (Malvern).

FROM LIGHE.—The two Gallic words "From Lige" mean "heavy foot." Whether or not this translation makes the required sense I cannot tell without knowing more of the context, but I have rendered the words literally.—C. S. JERRAM (Oxford).

CHRYSIPPUS.—Chrysippus (c. 280 to c. 208-4) is proverbially known as the Pillar of the Stoic Porch. His works exceeded the number of 700, and it was said of him that no one ever was a clearer dialectician or a worse writer (Dion. Hal. "De Comp. Verb." c. 4); his writings have not survived. He wrote several works on "Solocisms," implying by the term faults of logic as well as offences against good taste and correct pronunciation; also a series of works on "Ambiguity," with treatises "On the Five Cases," "On Singular and Plural Terms," and "On the Parts of Speech"; also four books on "Anomaly," using the term in a grammatical sense, as the opposite of "analogy."—M.A.C.

TO VOICE.—The use of the word "voice" as a verb is by no means a modern one. Two instances, at least, are found in Bacon. "Rather



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of

a

famous

Author

who

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uses



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with

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(London Opinion, October 29, 1904.)

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assume thy right in silence and . . . then voice it with claims and challenges." "It was voiced that the King purposed to put to death Edward Plantagenet." Shakespeare used it in a sense now obsolete, viz., to vote, elect, appoint. The word is also used in two special meanings to-day, to speak above a whisper and to regulate the tone of organ-pipes.—H.C.J.S. (Preston).

## GENERAL.

"TO HIDE HIS DIMINISHED HEAD."—This has no connection with music, but is a metaphor from the Latin. A person who had lost his freedom was *diminutus capite*. This phrase occurs in "Pestus." Horace (*Carm.* III. v. 42) uses as a poetical equivalent *capitis minor*.—Harmatopogos.

[The communication of *Index* (Edinburgh) is useless, as it does not comply with the rules, three replies being written on the same slip. H.V. (Lewes), H.D. (Brasted), and L.L. (Battersea) ask questions which can be answered by reference to any good library; H.M.W. (Victoria Park, Manchester) does not put name and address on each slip. Correspondents are urgently requested to read the rules; they are really very simple. Some replies are held over for want of space.]

PRIZES.—The asterisks denote the two questions and two answers to which prizes have been awarded. The winners can obtain, on application at the following booksellers, Five Shillings' worth of books. Notices have been dispatched to the several winners and to the following booksellers:

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## Junior Questions and Answers

## RULES.

The General Rules are the same as for the Senior "ACADEMY Questions and Answers" (q.v.), with these exceptions: Envelopes must be distinctly marked J.Q.A., and Questions and Answers must be confined to *British Literature, &c.* Notes on matters of curiosity and interest may also be sent in, and comments upon incorrect Answers printed will also count for the Competition. The principal points considered in awarding the prizes will be intelligence, originality, and style.

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Two prizes to the value of Five Shillings each will be awarded weekly, until further notice, for the two best Questions, Answers, or Notes. The Editor's decisions must be considered final and no correspondence will be entered upon with regard to the awards. The names and addresses of the prize-winners will be published each week and the winning contributions indicated by an asterisk. Each prize will consist of five shillings' worth of books, to be chosen by the prize-winner from the stock of a local bookseller, upon whom an order will be given. The Competition is limited to residents in the United Kingdom. No competitor can win a prize more than once a month. Every set of Questions, Answers, or Notes must be accompanied, as a guarantee of good faith, by the signature of a parent, guardian, clergyman, master, or other responsible person. No boy or girl above the age of seventeen can enter for the competition. Competitors must work without assistance from any one.

NOTICE.—It is found necessary to ask competitors contributing to "Junior" Questions and Answers, to cut out and send in with contributions the Competition Coupon from the current issue, which will be found on one of the cover-pages. Exceptions will be made in the case of schools, when any master may send in under one cover and with one coupon, contributions from any or all of the boys in the schools, the same exception holding good for the children in one family, in which case the parent or guardian may act as above described.

## Questions

## LITERATURE.

TENNISON AND BROWNING.—How old were these poets when they wrote their first poems?—Wheatfield C. Carter.

"ROBINSON CRUSOE."—Since when has this been considered a boy's book? I heard some say that originally it was written as a novel for adults.—Henry James.

LITERARY STATESMEN.—Have there been many writers who have also been great statesmen?—Ethel de Courcy.

PRECOCEITY.—I heard my brother speak the other day of an extraordinarily precocious little girl who lived in the eighteenth century and died young. Her first name was Dorothy. Can any one tell me who she was?—Myra Reddington.

SCOTT.—What are the best novels of Scott to start on? I am rather frightened by their length, and only want to read one or two of the best.—Horace Barnes.

"CANTERBURY TALES."—Were any of those tales written before the Prologue? If so, kindly name them.—James McMichael, Jun.

POET LAUREATE.—Who was our first Poet Laureate?—F. Pillar.

## AUTHORS WANTED.—

Sweet ship that from the Italian shore

Barest my Arthur's loved remains.—John Smith.

God tempers the wind to the shorn lamb.—Hather Myers.

A man is a man for all that.—Willie Myers.

## HISTORY.

OXFORD AND CAMBRIDGE.—Who founded the Universities of Oxford and Cambridge?—Edwin Dyer.

ATHLETIC MONARCH.—What English monarch had the greatest liking for athletics?—Miriam Sloman.

PRIME MINISTER.—Who chooses the Prime Minister—the monarch or the Cabinet?—James Erskine.

JACOBITES.—Are there any Jacobites still existing?—Edwin Dyer.

LITTLE PRINCES.—Is there any actual proof that the little princes in the Tower were murdered by order of King Richard?—Myra Reddington.

STUARTS.—What is the reason why hardly any of the Stuarts turned out a successful king?—Herbert Lester.

KINGS AND QUEENS.—Were any of the English Kings or Queens painters?—F. Pillar.

GREAT SEAL.—Was there an attempt made to recover the "Great Seal" that James II. lost on his way to France?—Harry Sparkes.

CARDINAL WOLSEY.—Was Cardinal Wolsey the only "Boy Bachelor"? Was it easier to get a degree in those days than it is now?—F. Pillar.

## GENERAL.

WANDERING JEW.—Can any one tell me what is the real meaning of the wandering Jew, who is supposed to appear at certain periods?—Ian Campbell.

IMPRESSIONISTS.—What are the Impressionists?—Wilfred Pearson.

CHRISTMAS BOXES.—What is the origin of Christmas boxes?—Harry Sparkes.

\* MY EYE AND BETTY MARTIN.—Can any one tell me the origin of this expression?—Edward Tudor Long.

AIRSHIPS.—When were airships first invented, and by whom?—F. Pillar.

WOOL-SACK.—I read in my history the other day that the Lord Chancellor when sitting in the House of Lords always sits on a wool-sack. Could you tell me the origin of this?—Sydney Levy.

SILVER STICK.—What is the exact origin of the following: "Gentlemen of the silver stick," "Gentlemen of the gold stick" (Lords-in-Waiting to the King)? Has this order been instituted only in King Edward VII. reign?—Sydney Levy.

## Answers

## LITERATURE.

## AUTHORS FOUND.—

They hear a voice in every wind,  
And snatch a fearful joy.  
Stanza IV. of Thomas Gray's "Hymn to Adversity."  
—Eleanor T. Harle.

"To Oggier spake King Didier," &c. Paraphrase of a passage in the chronicle of the Monk of St. Gall. Macaulay's "Writings," &c., Student's Edition, 1871, page 468. The poem continues:

Crops are reaped and floods are past,  
And still he is not here;  
Some token show, that we may know,  
That Charlemagne is near.—Wilfred Pearson.

## HISTORY.

MAYOR.—The cap and sword of the Lord Mayor of London were given to Sir William Walworth by Richard II. for killing Wat Tyler. In "The Nine Worthies of London" (1592) we are told that the Mayor first arrested and then stabbed the rebel chief, for which deed—

A costly hat his Highness likewise gave,  
That London's "maintainance" might ever be, &c.  
R. Johnson (1592).

Mayor of London has the title of "Lord," and is also termed "The Right Honourable." These titles were first allowed in 1354.—Wilfred Pearson.

## GENERAL.

APOSTLE SPOONS.—Spoons given at christenings, so called because one of the Apostles figured on the top of the handle. Sometimes twelve spoons, representing the twelve Apostles; sometimes four, representing the four Evangelists; and sometimes only one was presented. We still give at christenings a silver spoon, though the apostolic handle is no longer retained.—Wilfred Pearson.

[Similar answers from Eleanor T. Harle and others.]

FUGUE.—A musical composition. French, *fugue*; Ital., *fuga*, a fugue; lit. a flight; L. *fuga*, flight. A polyphonic composition, developed from a given theme or themes, according to strict contrapuntal rules. The theme is first given out by one voice or part, and then while that pursues its way it is repeated by another at the interval of a fifth or fourth, and so on. All the parts have answered one by one, continuing their several melodies and interweaving them in one complex progressive whole, in which the theme is often lost and reappears.—Wilfred Pearson.

[Similar answer from Eleanor T. Harle.]

\* COFFEE-HOUSES.—Literary coffee-houses were the lineal descendants of the literary taverns that flourished in the Elizabethan period, such as notably the Mermaid, frequented by Ben Jonson, Shakespeare, and others. They differed from the modern clubs in not having set regulations, with election of members and payment of subscriptions.—Naomi Hamlyn.

COCKNEY.—A Londoner. Camden says the Thames was once called the Cockney, and therefore a cockney means simply one who lives on the banks of the Thames. Saxon *coec*, "anything that shoots out," "a spout," and *en* or *ey* "running water." Wedgwood suggests cocker (to fondle), and says a cockney is one pampered by city indulgence, in contradistinction to rustics hardened by outdoor work. Cockney may be derived from Cockagne's men—a regiment of trainbands; there is a monument to them in the crypt of St. Paul's.—Wilfred Pearson.

[Similar answer from Eleanor T. Harle.]

"DOE THE COCK NEIGH, TOO?"—There is an interesting and amusing account of the origin of the word "Cockney": "A citizen's sonne, riding with his father in the country, asked, when he heard a horse neigh, what the horse did. His father answered: 'The horse doe neigh.' Riding further, he heard a cockerel crow, and said, 'Doe the cocke neigh, too?' and therefor cockney or cocknie: unripe in countryman's affaires."—Edith Skep.

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